

# 10

the KUROSAKI ~~corpse~~ delivery service

# 黒鷲死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

STAFF A



**Psychic**

[イタコ]: 死体との対話

STAFF B



**Dowsing**

[ダウジング]: 死体の搜索

STAFF C



**Hacking**

[ハッキング]: 情報の収集



YOUR BODY IS THEIR BUSINESS!



# 黒鷲死体宅配便

the KUROSAKI corpse delivery service

story

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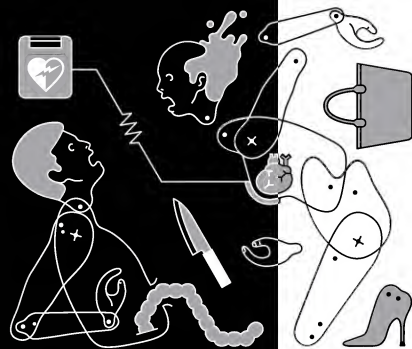
lettering and touch-up

**IHL**



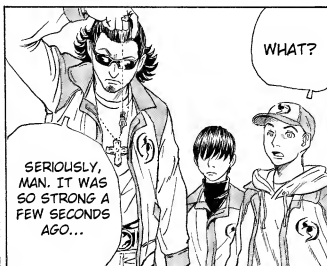
# contents

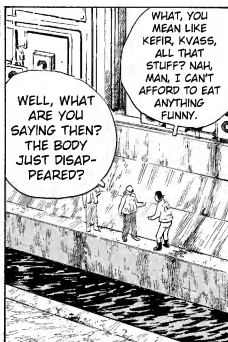
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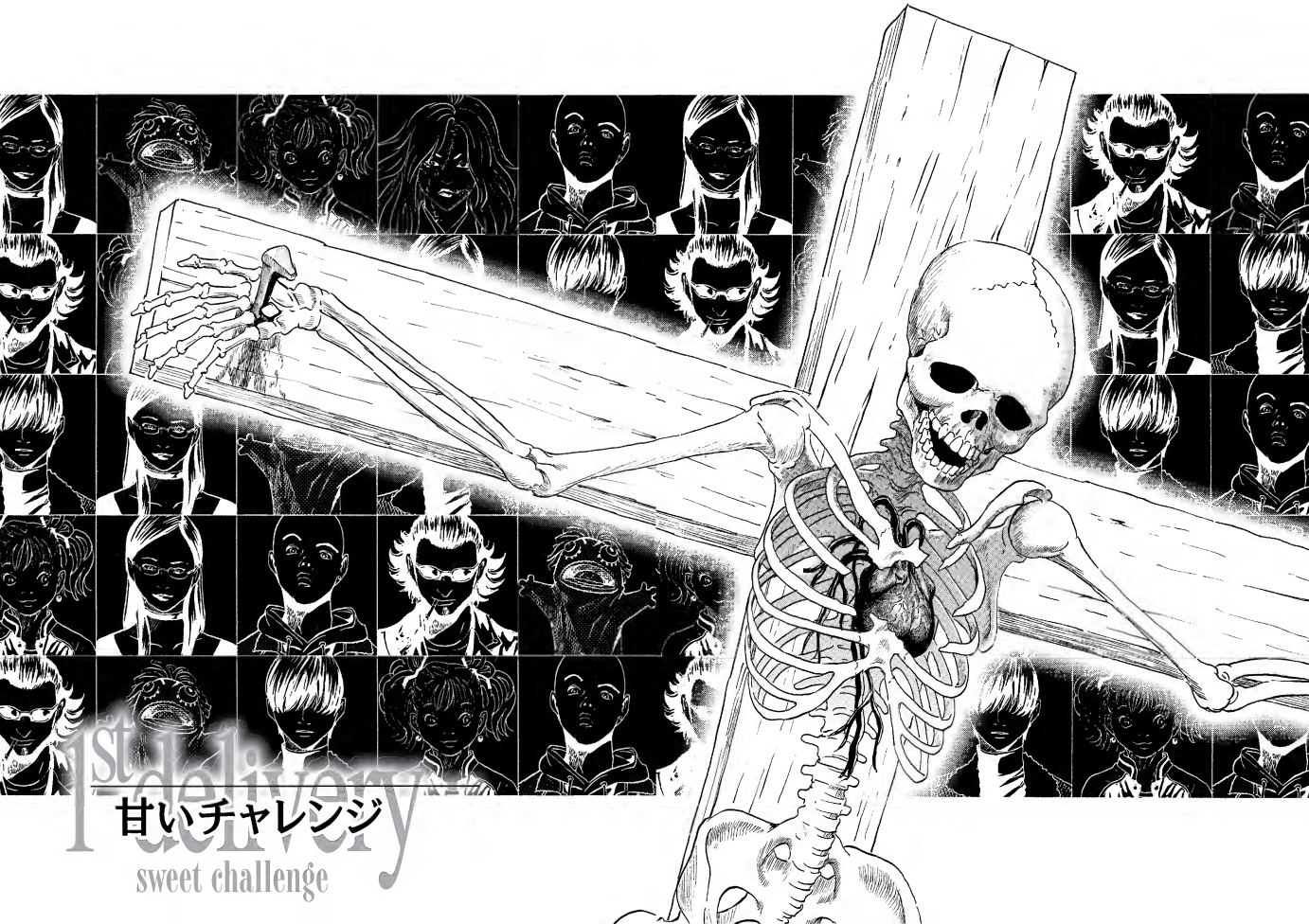








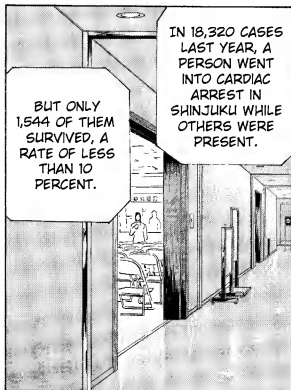




1st delivery  
甘いチャレンジ  
sweet challenge

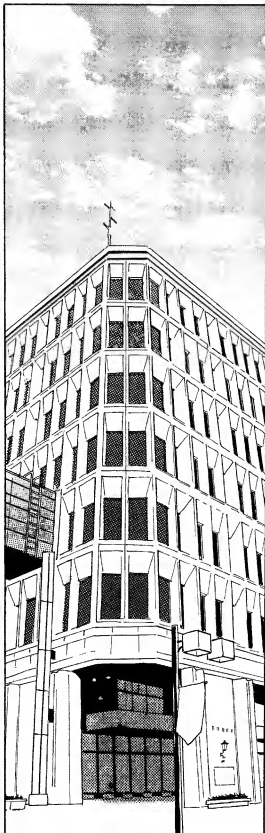


NOW ACCORDING TO THE FIRE AND RESCUE DEPARTMENT, THE NUMBER OF PATIENTS UNDERGOING TREATMENT FOR HEART CONDITIONS IN SHINJUKU LAST YEAR NUMBERED 100,644 CASES.

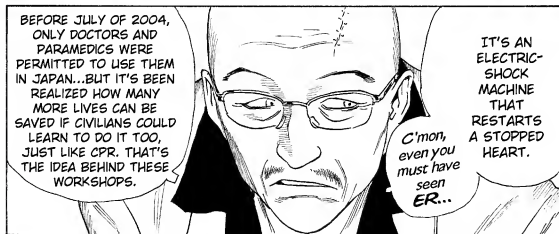
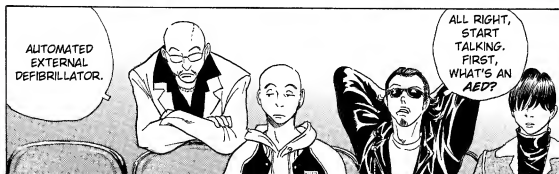
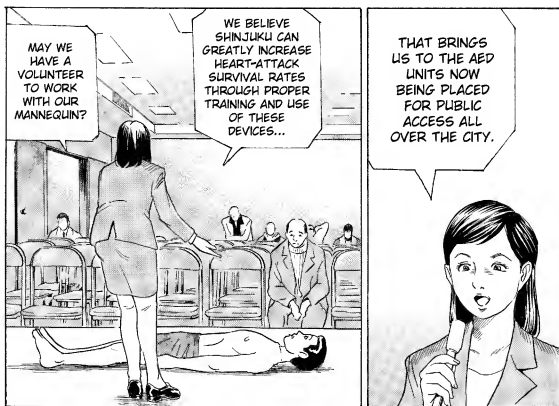


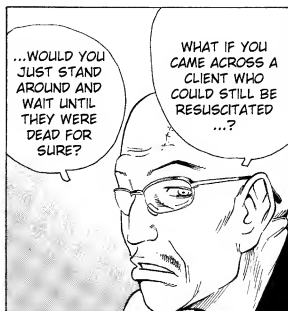
BUT ONLY 1,544 OF THEM SURVIVED, A RATE OF LESS THAN 10 PERCENT.

IN 18,320 CASES LAST YEAR, A PERSON WENT INTO CARDIAC ARREST IN SHINJUKU WHILE OTHERS WERE PRESENT.









...WOULD YOU JUST STAND AROUND AND WAIT UNTIL THEY WERE DEAD FOR SURE?

WHAT IF YOU CAME ACROSS A CLIENT WHO COULD STILL BE RESUSCITATED ...?



HUH! INTERESTING MORAL DILEMMA THERE, BALDY.



WELL, LET ME ASK YOU THIS QUESTION...

MAN, I THINK YOU'RE HAVING TROUBLE GRASPING OUR BUSINESS MODEL. WE HELP DEAD PEOPLE WRAP UP THEIR LOOSE ENDS, NOT COME BACK TO LIFE.

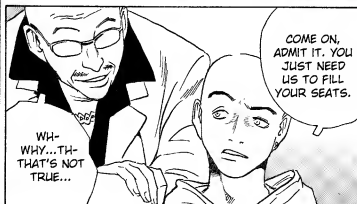


...OH!  
WOW! I  
GOT IT! I  
GOT IT!



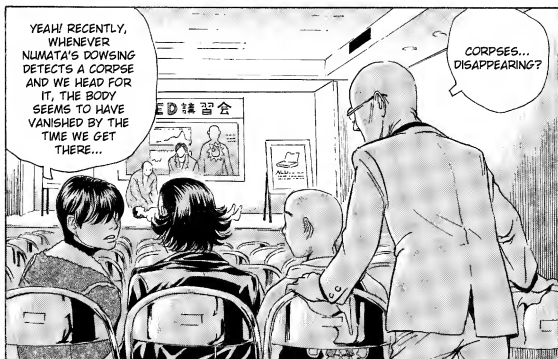
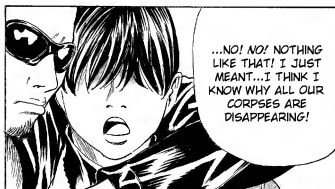
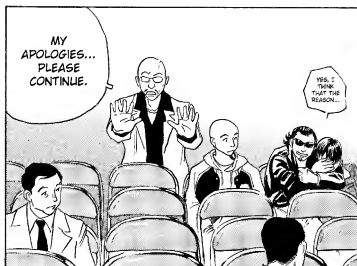
VOLUN-  
TEERS...  
ANYONE...?

SEE? THIS IS WHY I THOUGHT YOU COULD USE A WORKSHOP LIKE THIS...



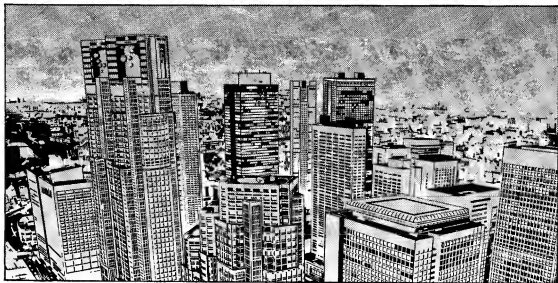
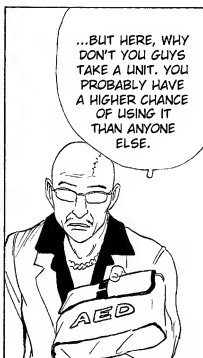
WH-  
WHY...TH-  
THAT'S NOT  
TRUE...

COME ON, ADMIT IT. YOU JUST NEED US TO FILL YOUR SEATS.











...ALL RIGHT, WE  
GOT THAT GUY'S  
FURNITURE  
MOVED, SO  
WHAT SAY WE  
FIND SOME  
EXCEEDINGLY  
CHEAP PLACE FOR  
DINNER AROUND  
HERE?



GREEN  
ALIEN  
NEEDS  
FOOD!  
BADLY!

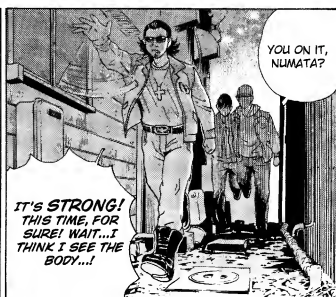
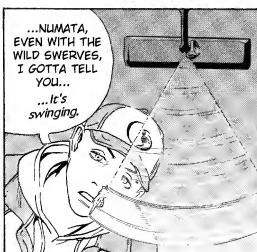
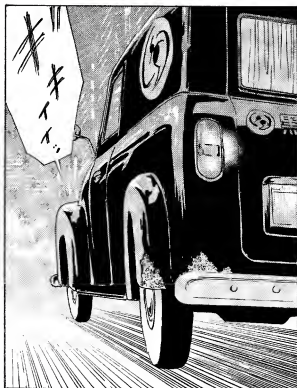
COME TO  
THINK OF IT,  
WE DIDN'T  
HAVE LUNCH  
EITHER.



IF I HAVE  
TO WATCH  
YOU STUFF  
SPAGHETTI  
INTO THAT  
SOCK ONE  
MORE  
TIME--

NUMATA!  
WATCH THE  
ROAD! WE'RE  
STILL PAYING  
OFF THE LAST  
CRASH!



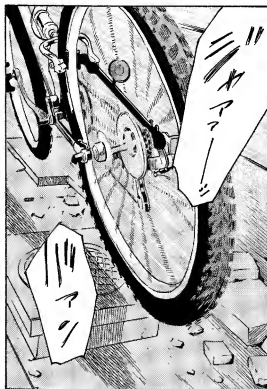




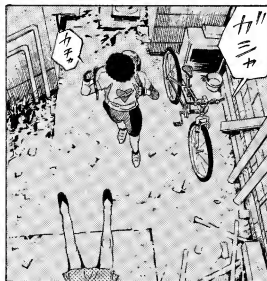


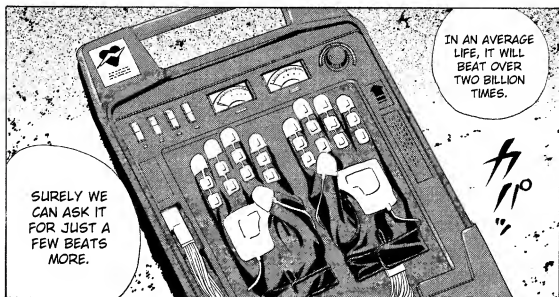


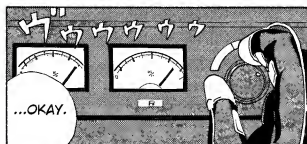
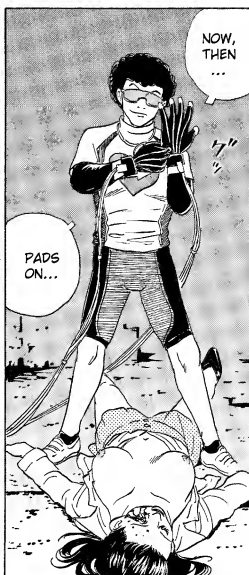


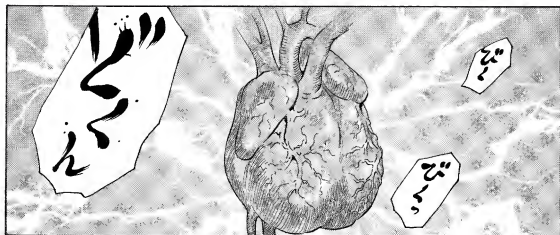








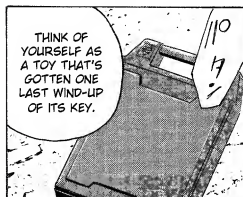












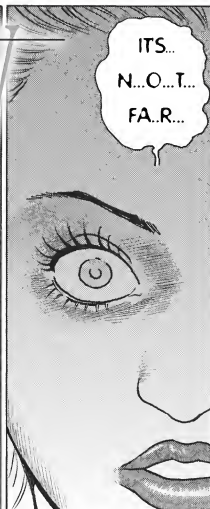
# 2nd delivery

日曜はダメよ!

not on a sunday!



...ITS...  
N...OT...  
FAR.

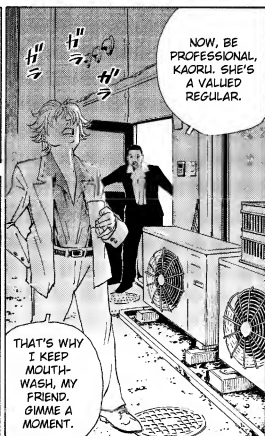


ITS...  
N...O...T...  
FA...R...



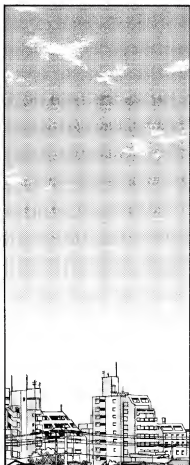
I...TS...  
NO...T...  
F...AR...



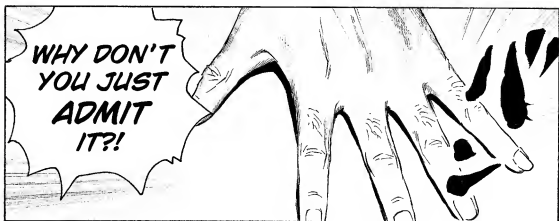
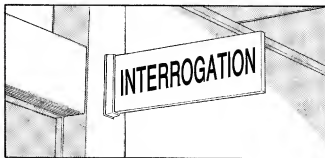
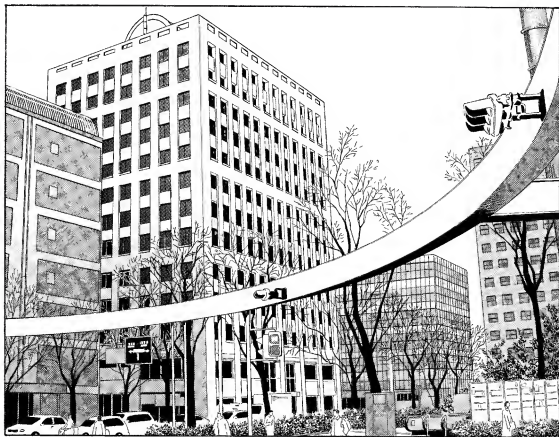




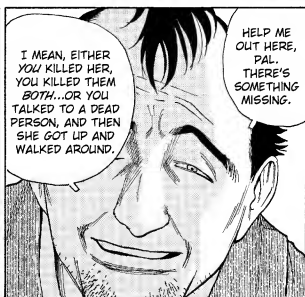
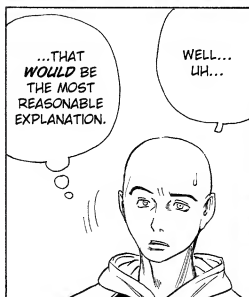
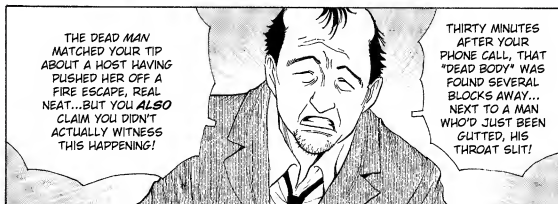












BUT I SEEM TO  
RECALL THAT  
UNDER ARTICLE 198  
OF THE CRIMINAL  
PROCEDURE CODE,  
YOU HAVE TO  
CHARGE HIM, OR  
HE CAN LEAVE.

THAT'S  
RIGHT,  
ISN'T IT,  
DETECTIVE  
IKUTA?

...OH, YOU DON'T  
HAVE TO TELL  
ME NOW! I CAN  
HOLD YOU FOR A  
FEW WEEKS, AND  
WE CAN HAVE A  
CHAT LIKE THIS  
EVERY DAY--

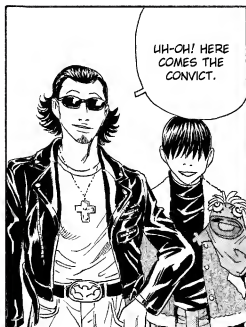
DON'T TAKE  
ADVANTAGE OF  
THAT BOY.  
HE ISN'T  
PRE-LAW.

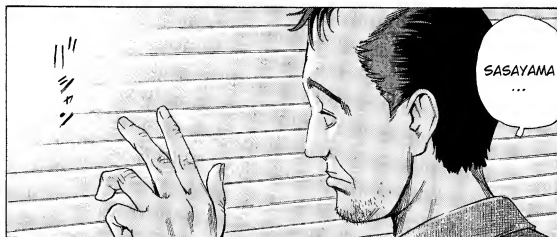
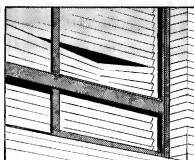
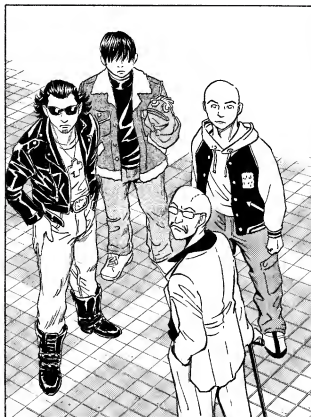
NAH, JUST BEING  
MY USUAL SOCIAL-  
WORKER SELF.  
LISTEN, IKUTA, I  
DON'T KNOW HOW  
THE MISTAKE GOT  
MADE, BUT I CAN  
GUARANTEE YOU  
HE'S CLEAN...

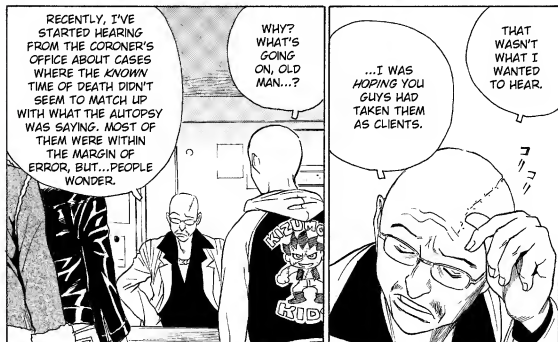
DON'T TELL  
ME YOU HAD  
A SECRET  
KID ALL  
THIS TIME,  
SASAYAMA.

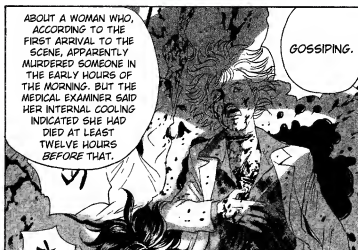
...HEY,  
OLD  
MAN.





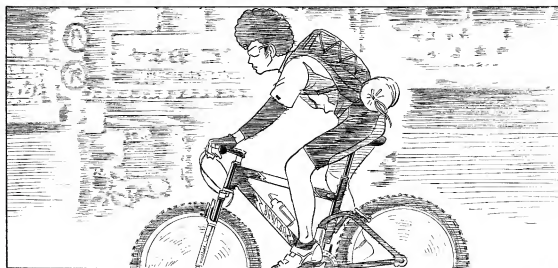
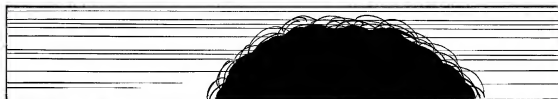
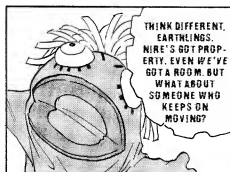


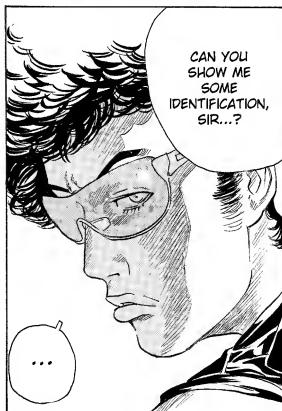
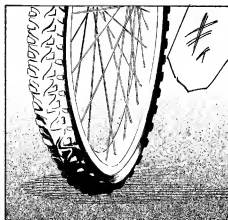




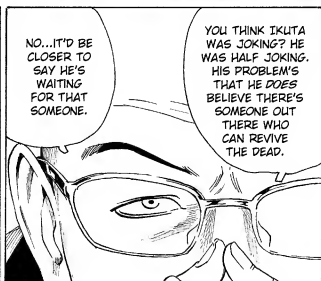
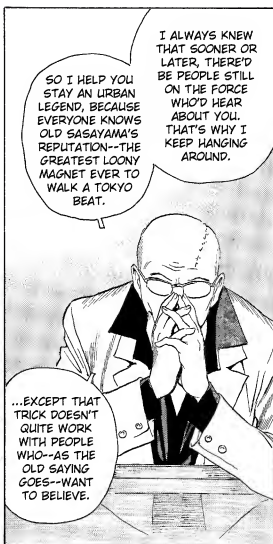
GOSSIPING.

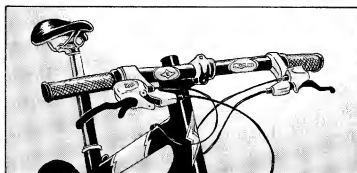
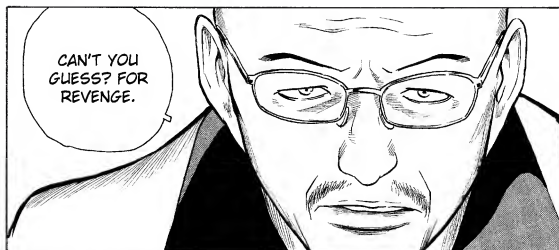


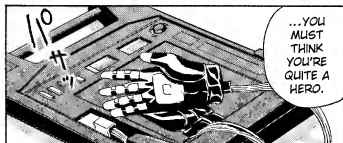
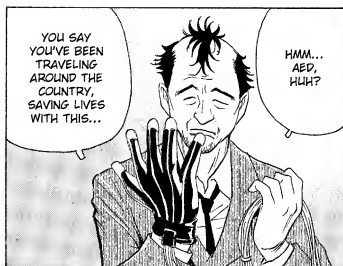












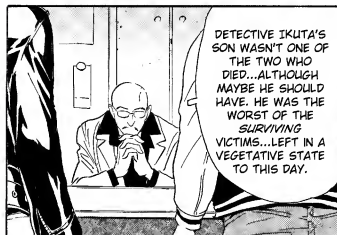
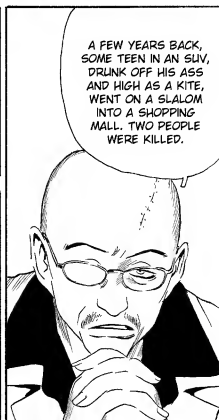
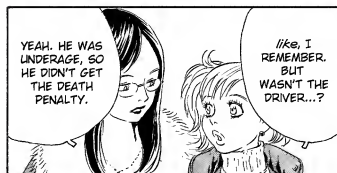


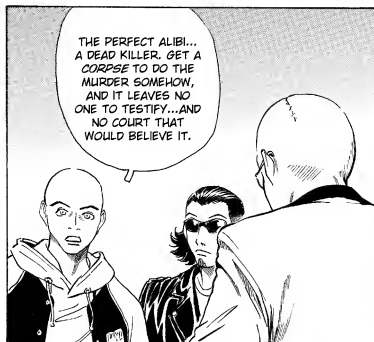
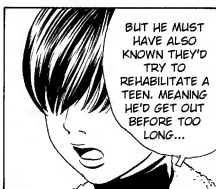
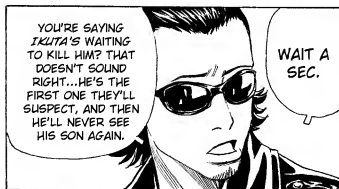
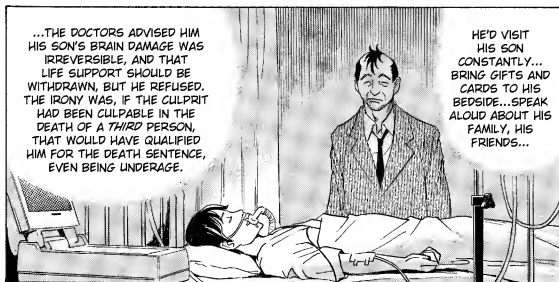


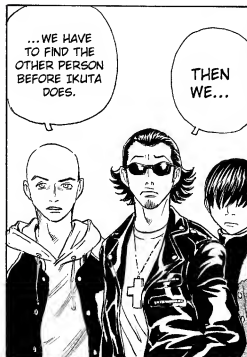
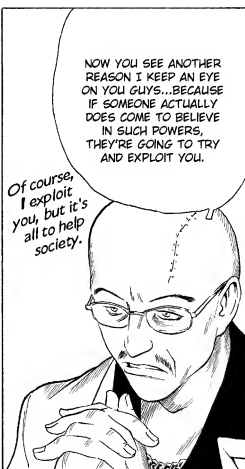
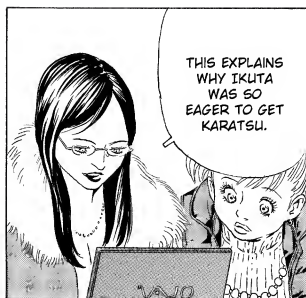


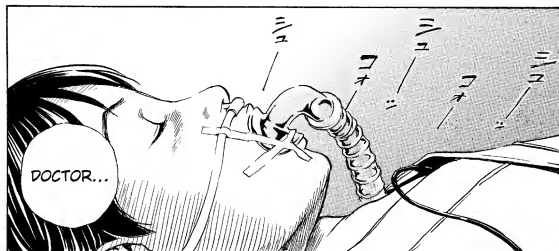
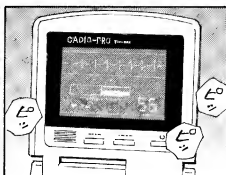
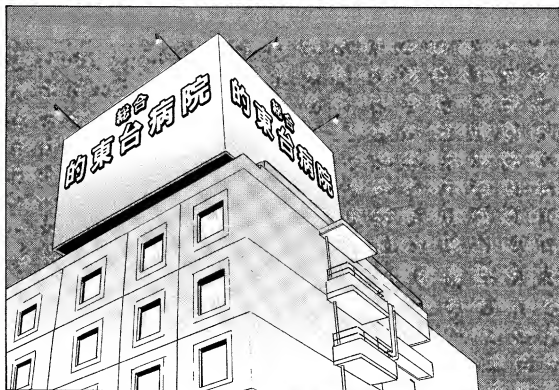
3rd delivery  
借りたまのサリンジャー  
the unreturned-salinger

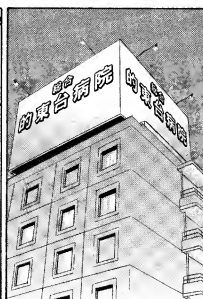
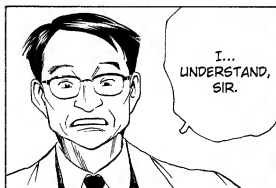


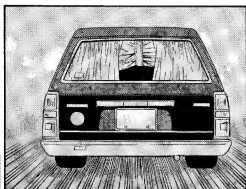
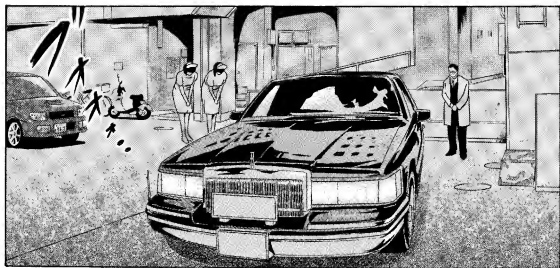




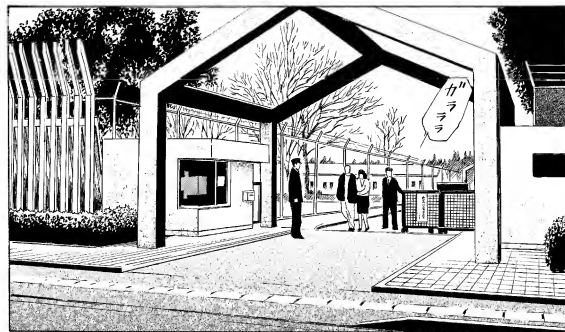


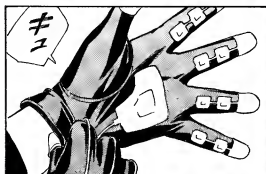


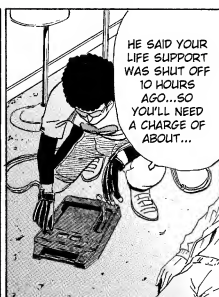


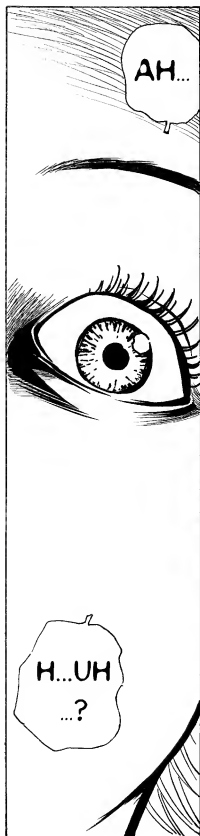














YOU WERE  
HIT. YOU'VE  
BEEN A SOUL  
INSIDE A  
BRAIN-DEAD  
BODY FOR  
YEARS.

YOUR FATHER  
WAITED UNTIL  
TODAY TO SHUT  
OFF YOUR LIFE  
SUPPORT SO  
THAT I COULD  
REVIVE YOU  
WITH MY AED.



A..A..  
CA..R..

...I SA..W  
...IT  
...CO..MING  
...A..ND  
...TH..EN...

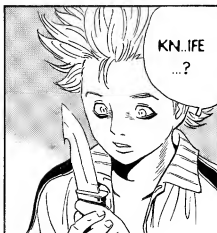


TAKE THIS  
KNIFE.

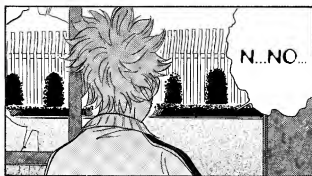


THE MAN WHO  
KILLED YOU IS  
HEADED THIS  
WAY. YOU  
MUST WANT  
RETRIBUTION.

YOU HAVE  
THE RIGHT  
TO REVENGE.

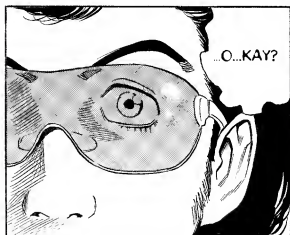
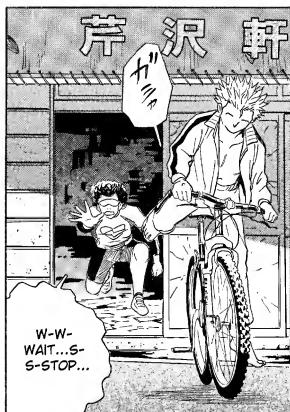


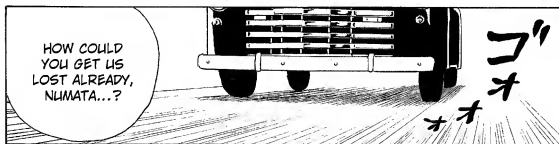
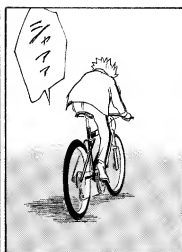
KN..IFE  
...?







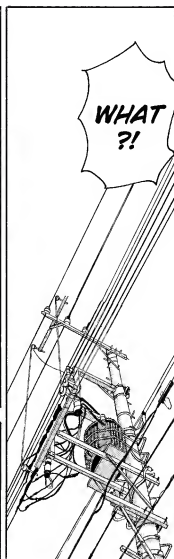






YEP.

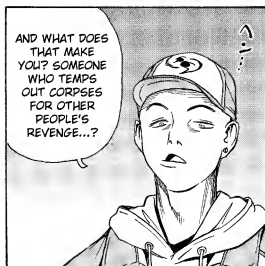
YOU'RE THE  
ONE WHO'S  
BEEN REVIVING  
THOSE  
CORPSES?



**WHAT  
?!**



I GUESS WHEN  
YOU'RE IN SUCH  
A TINY FIELD,  
YOU ATTRACT  
EACH OTHER.



AND WHAT DOES  
THAT MAKE  
YOU? SOMEONE  
WHO TEMPS  
OUT CORPSES  
FOR OTHER  
PEOPLE'S  
REVENGE...?



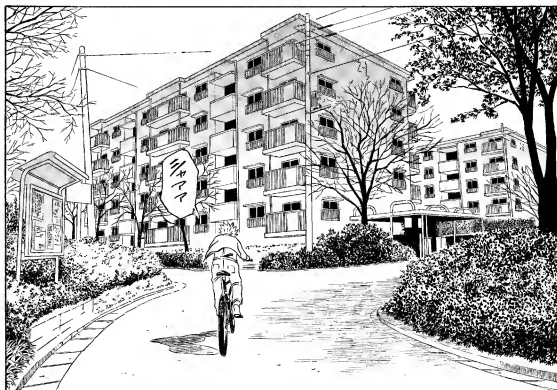
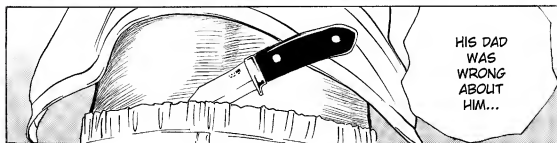
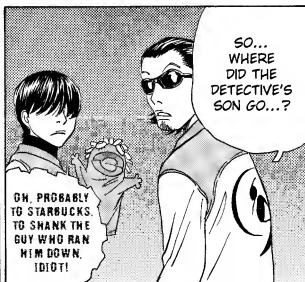
YOU'RE THE  
KUROSAKI  
CORPSE  
DELIVERY  
SERVICE,  
RIGHT? SMALL  
BUSINESSMEN  
IN THE BODY  
TRADE.



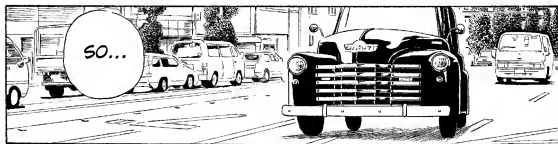
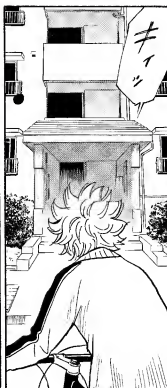
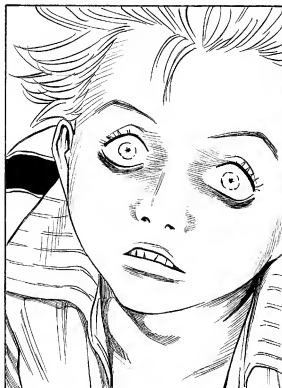
BUT I'LL  
TELL YOU  
THIS  
MUCH...

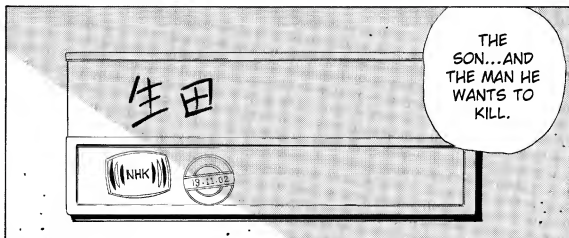
THAT COP  
THREATENED  
TO REVEAL MY  
PAST IF I  
DIDN'T HELP  
HIM. AND I'D  
RATHER HE  
NOT.

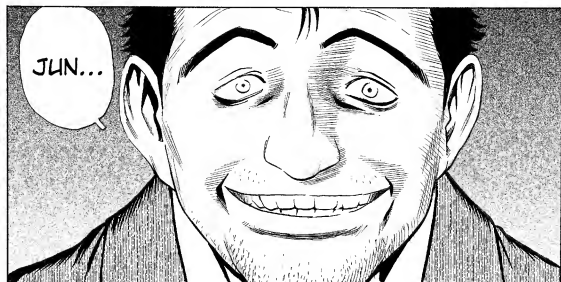
77  
77  
...IF THE  
PERSON I  
KILLED WERE  
TO COME BACK  
AND TAKE  
MY LIFE...I  
WOULDN'T  
CONSIDER  
IT EVIL.

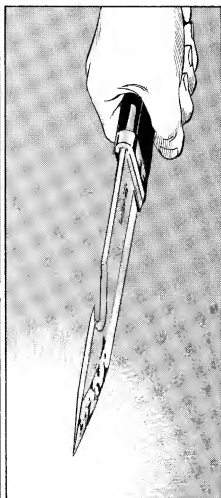
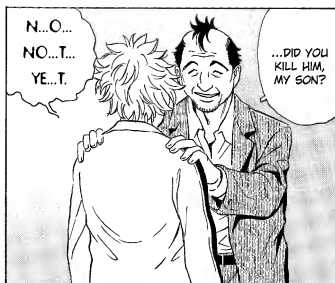












...BU...T...  
NO..T...  
ENO...UGH...  
TO...K...ILL...  
*HIM!*

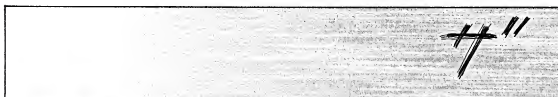
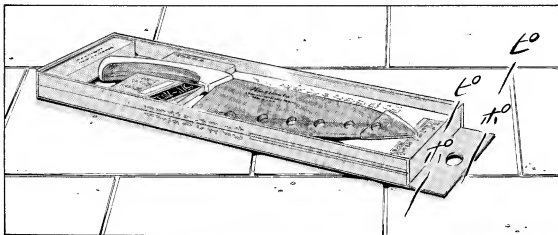
4th delivery  
涙のあとに接吻を

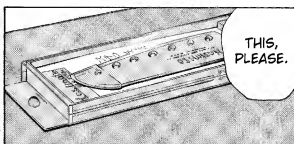
a kiss after the tears

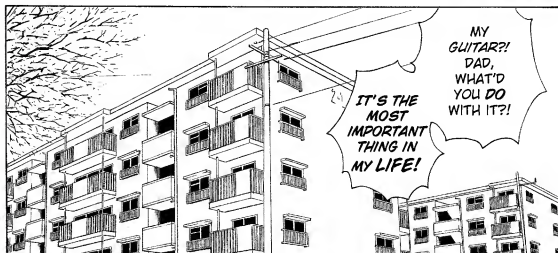
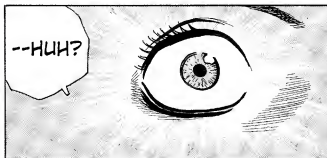
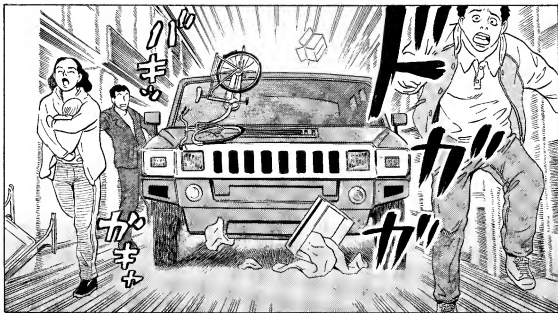


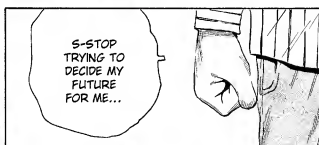
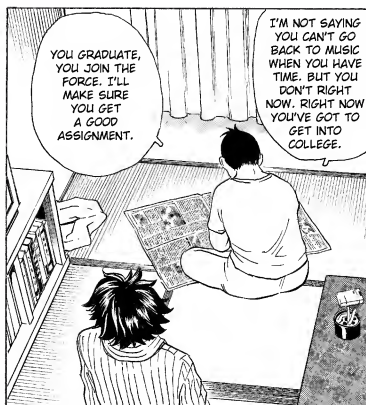












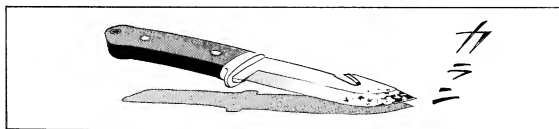
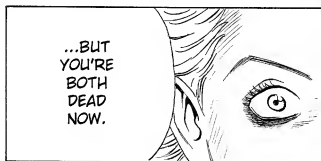
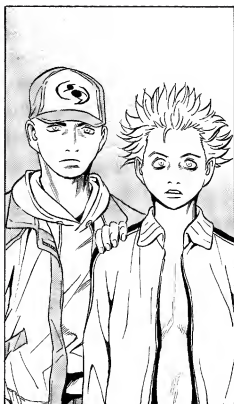
















YOU DO  
YOUR THING  
WITH THE  
GADGET,  
MAN.

THESE PADS GO  
ON HIS BODY, AND  
THEN IT APPLIES  
THE CURRENT  
AUTOMATICALLY.  
NO ONE ELSE  
SHOULD TOUCH  
HIS BODY...



SO YOU  
REALLY  
CAN...?



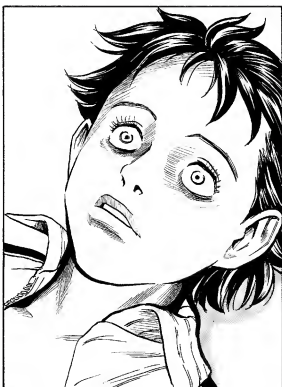
YEAH.  
BARE  
HANDED,  
EVEN.



LET ME  
SHOW YOU  
A TRICK I  
CAN DO.

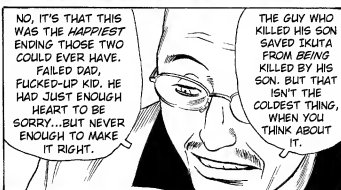


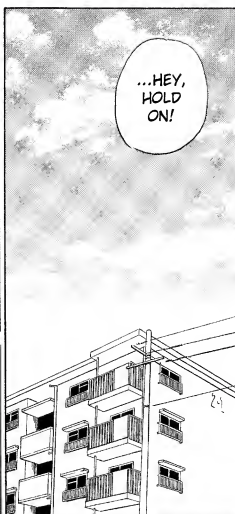














THE LAST TIME  
I SAW HIM, HE  
WAS GOING  
AROUND,  
LOOKING FOR  
CORPSES...LIKE  
IT WAS THE  
MOST NORMAL  
THING IN THE  
WORLD.



DO YOU  
THINK WE'LL  
EVER CROSS  
PATHS  
AGAIN...?



...WHAT  
DO YOU  
THINK?





*His name was  
Rokubu, and he  
was on pilgrimage  
to offer up the  
sutras he had  
copied to every  
temple in the land.*



*PARDON ME,  
MIGHT I FIND  
SHELTER  
HERE FOR  
THE NIGHT?*



*IT SCREENS  
THE SNOW,  
AND IS  
THEREFORE  
A PALACE.*

*MY HOUSE IS  
SMALL, SIR,  
BUT IF IT WILL  
SUFFICE...*



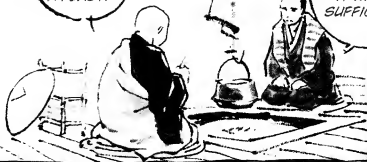
*A long, long  
time ago...a monk  
walked along a  
beach during a  
snowstorm. He  
was looking for  
some shelter.*



The house of the young husband and wife was mean and poor, yet they gave the monk a place to sleep and shared their rice.

IT FILLS THE BELLY, AND IS THEREFORE A FEAST.

MY FOOD IS SCANT, SIR, BUT IF IT WILL SUFFICE...



IT COVERS THE BODY, AND IS THEREFORE A ROBE.



MY MAT IS THIN, SIR, BUT IF IT WILL SUFFICE...



...they saw the gold coins spilled from his purse.



Rokubu wrapped himself in the humble rush mat, and went quietly to sleep.

Late that evening when the couple looked in upon the monk...

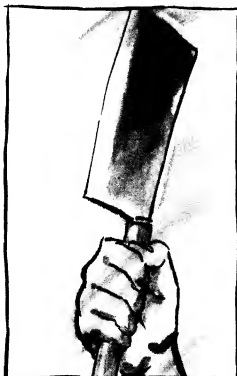




*They killed  
Rokubu and  
buried him  
beneath the  
floorboards.  
And the young  
couple became  
very wealthy.*



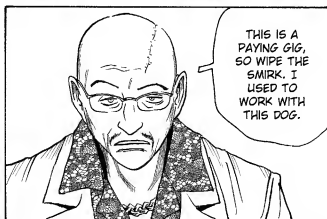
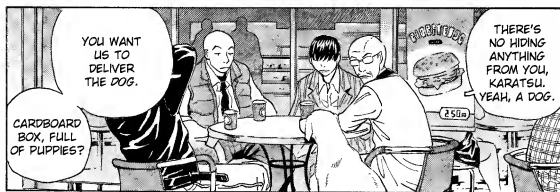
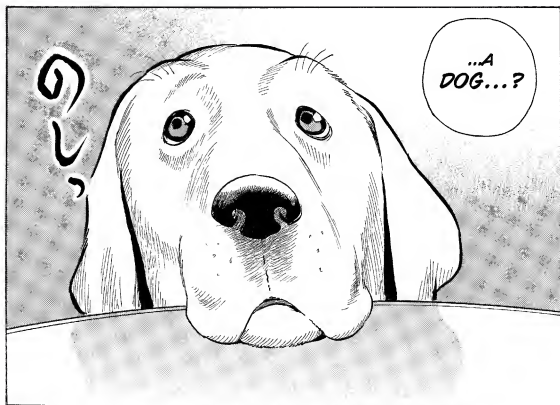
*And  
overcome  
by  
greed...*



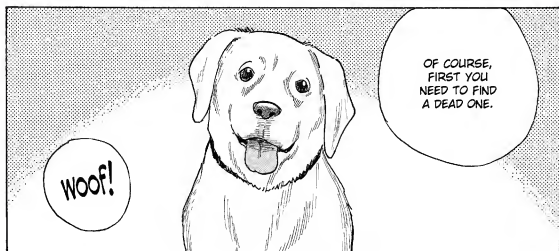


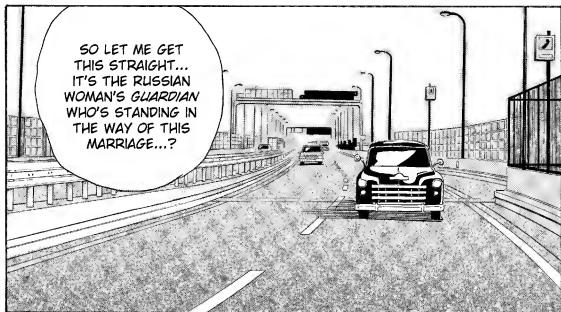
5th delivery  
月影物語 ムーンライト・ストーリー  
moonlight story

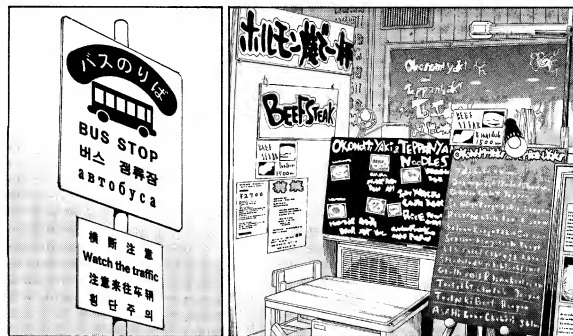
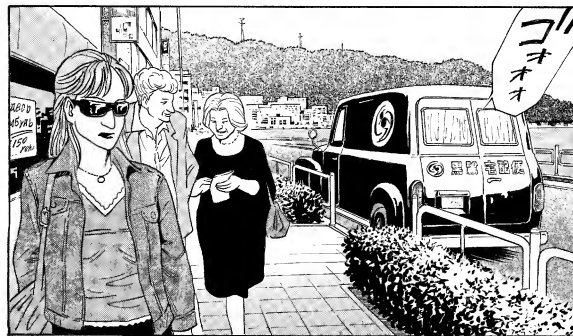


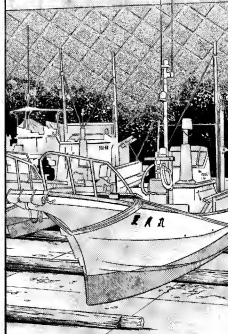
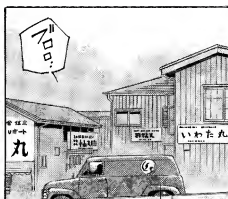
















HAHAHAHA! I  
GUESS YOU  
REMEMBER ME,  
PASSIVE!



OH, YES. YOU  
MUST BE THE  
KUROSAKI  
DELIVERY SERVICE.  
THANK YOU FOR  
COMING ALL  
THIS WAY.

WAIT A  
SEC...YOU'RE  
MR. MANABE,  
AREN'T YOU?  
SASAYAMA  
SENT US.



YEAH...MAYBE  
YOU BETTER  
COME AROUND  
TO MY HOUSE,  
AND I'LL  
EXPLAIN THAT.

UH, BESIDES THE  
DOG, SASAYAMA  
SAID THERE WAS  
SOME OTHER  
JOB YOU NEEDED  
DONE...?  
"Passive"?

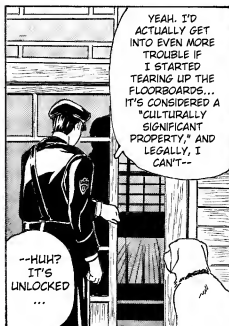


I WAS PARTNERED  
WITH THIS LITTLE  
GUY HERE FOR A  
LONG TIME, BUT I  
ENDED UP RIGHT  
BACK WHERE I  
BEGAN...



LIKE A LOT OF LOCAL FAMILIES, WE'VE BASICALLY BEEN HERE AS LONG AS ANYONE CAN REMEMBER. SMALL TOWNS ARE NICE, YOU KNOW...THE DOWNSIDE IS, YOU HAVE TO LIVE WITH A LOT MORE PAST THAN FOLKS IN THE BIG CITY.

SO I COME BACK AND GET ENGAGED, RIGHT? ALL OF A SUDDEN HER "GRANNY" STARTS TELLING ME I'M UNDER A CURSE, BECAUSE MY ANCESTORS KILLED A MONK AND STASHED HIM UNDER THE HOUSE.



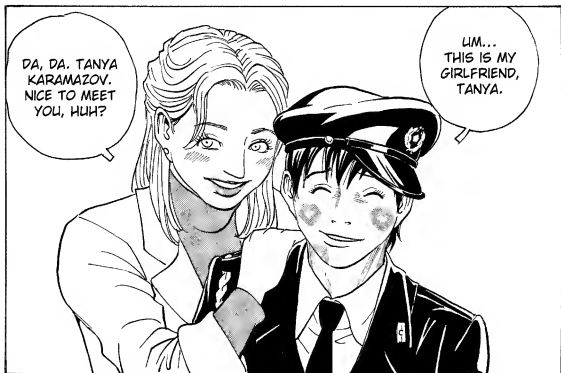
YEAH. I'D ACTUALLY GET INTO EVEN MORE TROUBLE IF I STARTED TEARING UP THE FLOORBOARDS... IT'S CONSIDERED A "CULTURALLY SIGNIFICANT PROPERTY," AND LEGALLY, I CAN'T--

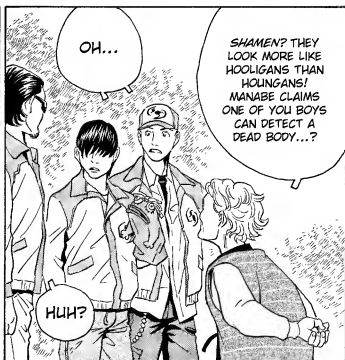
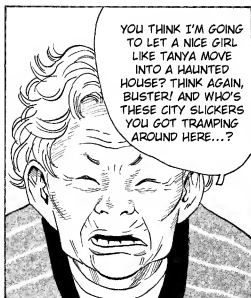
--HUH?  
IT'S UNLOCKED  
...



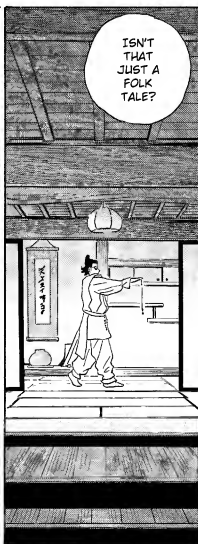
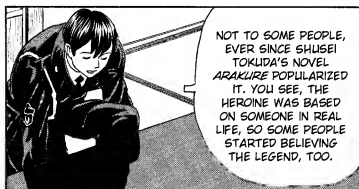
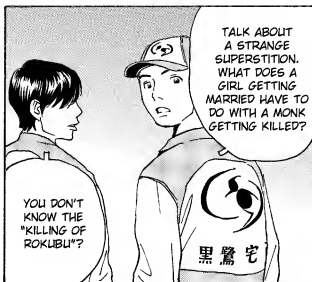
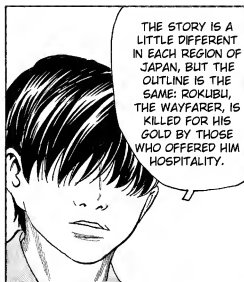
*It's shunned and accursed, but, y'know, it looks kind of nice.*

...WHICH IS WHY YOU WANT US TO CHECK IF THERE REALLY IS A CORPSE DOWN THERE?

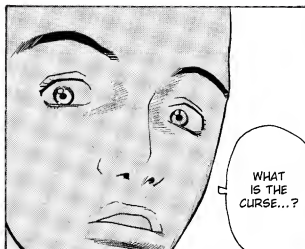




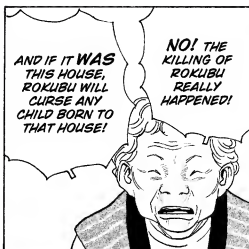








WHAT  
IS THE  
CURSE...?



AND IF IT WAS  
THIS HOUSE,  
ROKUBU WILL  
CURSE ANY  
CHILD BORN TO  
THAT HOUSE!

NO! THE  
KILLING OF  
ROKUBU  
REALLY  
HAPPENED!



BUT IF THE  
COUPLE SHOULD  
HAVE A  
CHILD...AS HIS  
MURDERERS  
DID...

THOSE WHO LIVE  
IN THE HOUSE  
WHERE ROKUBU  
DIED ALWAYS  
PROSPER. YES,  
THEY LIVE WELL!



At age six, his  
first words!  
Overcome with  
joy, the father  
carried his son  
on his back  
through the  
snow toward  
the outhouse...

FATHER, I  
HAVE TO  
GO PEE...



The child  
uttered not  
a cry at  
birth, and  
grew in utter  
silence. Then,  
at last, one  
night...

IT WAS ON A  
NIGHT LIKE  
THIS THAT YOU  
KILLED ME,  
WASN'T IT?

YES,  
SON...?

FATHER  
...?

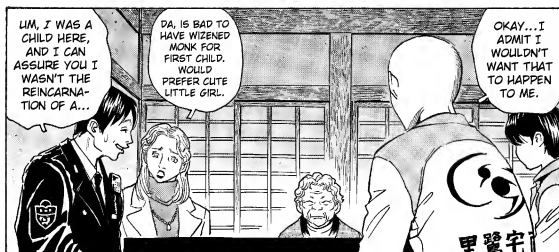
And as  
he did so,  
the child  
uttered  
his  
second  
words...



With a  
gasp of  
fear, the  
father  
looked  
back...

...to see  
the face  
of the  
old monk  
where  
his  
child's  
had  
been.

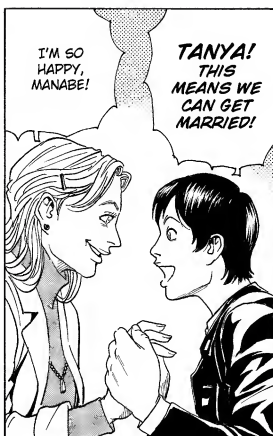






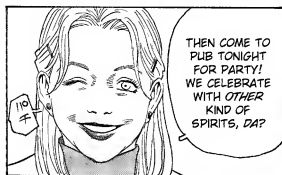
SPASIBO,  
SHAMAN! CAN  
YOU PERFORM  
WEDDINGS,  
TOO?

...I'M  
STRICTLY  
BURIALS,  
SORRY.



I'M SO  
HAPPY,  
MANABE!

**TANYA!**  
**THIS**  
**MEANS YOU**  
**CAN GET**  
**MARRIED!**



THEN COME TO  
PUB TONIGHT  
FOR PARTY!  
WE CELEBRATE  
WITH OTHER  
KIND OF  
SPIRITS, DA?



P-PUB...  
YOU  
MEAN...?



WOOF



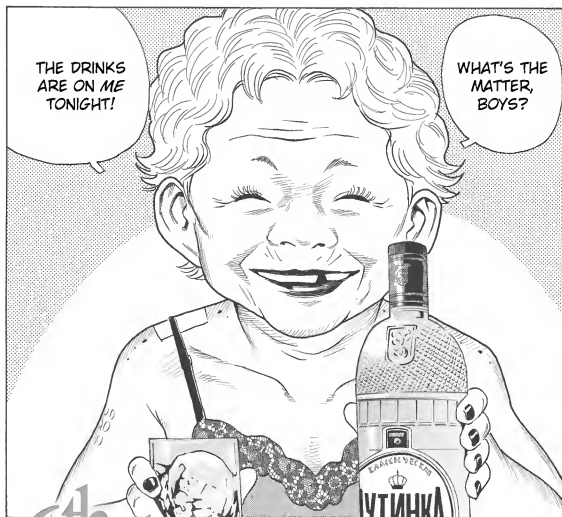
KEREELLIS ALWAYS  
SAYS WE'RE  
MAKING A MISTAKE  
SEARCHING FOR  
WATER ON OTHER  
PLANETS...MOST  
ALIEN LIFE IS  
BASED ON  
ALCOHOL.

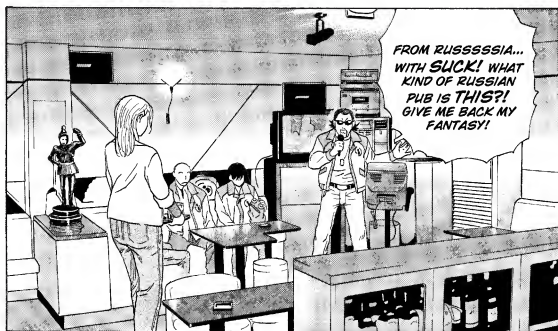
BREWSKI WITH THE  
ROOSKI, EN? YEAM, I'M  
WITH IT. ONE THING  
YOU LEARN IN SPACE IS  
THAT YOUR AMERICAN  
MIGHT HAVE THE RIGHT  
STUFF, BUT IT'S YOUR  
COSMONAUT WHO'LL  
HAVE THE BOOZE.











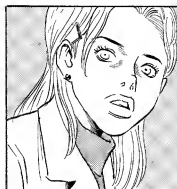




WHAT...?



AH...I...  
TAKE TO...  
TORIGOE...  
PLEASE.



...MISTER  
TORIGOE?  
YES! OKAY,  
I CALL HIM.

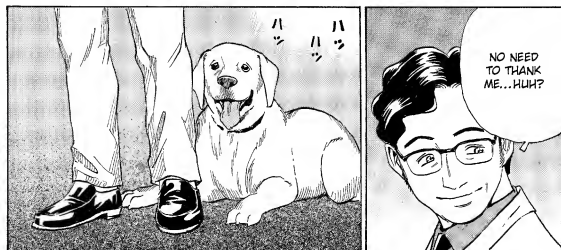
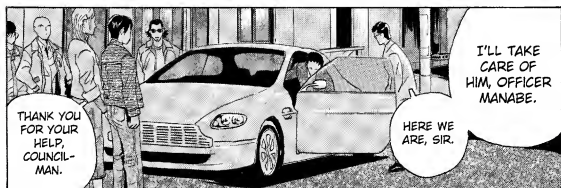
カ  
タ  
"



MR. TORIGOE'S ON  
THE CITY COUNCIL  
HERE. HE ALSO  
RUNS A LOCAL  
NONPROFIT. I'LL  
INTRODUCE YOU...



YOU KNOW  
WHAT  
THEY'RE  
TALKING  
ABOUT...?





IT'S ALL  
RIGHT. GETTING  
LIKED BY DOGS  
IS A VIRTUE IN  
ITSELF.



HEH-HEH. CAN  
YOU BELIEVE  
THIS DOG  
USED TO BE  
A COP, TOO?  
YEAH, HE  
ALWAYS WAS  
A FRIENDLY  
GUY.



HEY,  
PASSIVE,  
WHAT  
ARE YOU  
DOING?

LOOKS  
LIKE HE  
TAKES TO  
PEOPLE  
QUICKLY.



THANKS  
AGAIN,  
COUNCILMAN.

GOOD  
NIGHT,  
OFFICER.



YES...

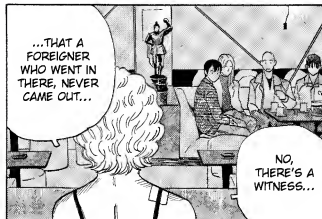
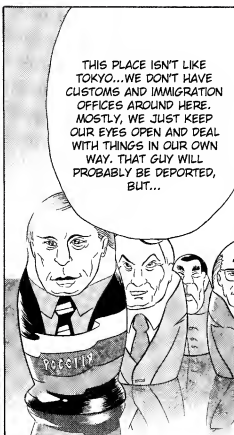
HM...HE'S  
ILLEGAL,  
RIGHT?



I GOT A  
REPORT  
ABOUT A  
SMALL BOAT  
BEING FOUND  
BY THE SHORE  
PATROL...

...BUT HE CAME  
LOOKING FOR  
ME, AND I'M  
GOING TO  
HELP.











HMM...?

..... 何だ...  
早...  
... 何だ...  
九... 山...  
.....



WHAT DID  
HE SAY?



**YOU WERE  
TOLD THE DEAL  
BACK IN THAT  
SHITHOLE YOU  
CAME FROM!  
YOU WANT  
ENTRY PAPERS  
FROM ME, YOU  
GOTTA GIVE ME  
SOMETHING IN  
RETURN!**



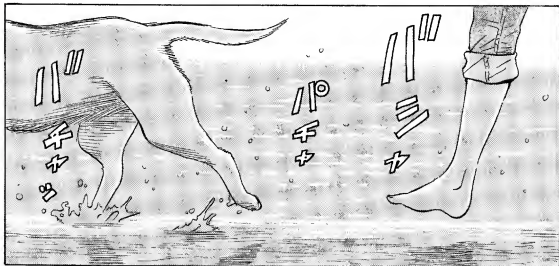
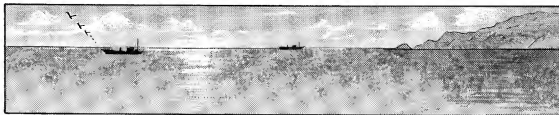
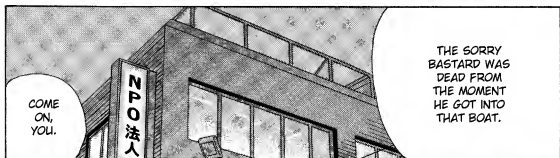
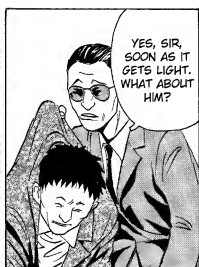
BUT IF HE IS,  
YOU NEED  
TO FIND HIS  
BODY AS  
SOON AS  
POSSIBLE.

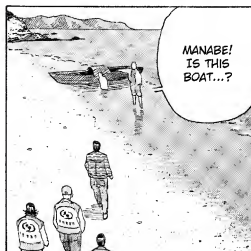
...WELL, THAT'S  
JUST GREAT.  
HOPE HE'S  
TELLING THE  
TRUTH, BE-  
CAUSE THAT'LL  
MAKE ME FEEL  
A LITTLE  
BETTER.



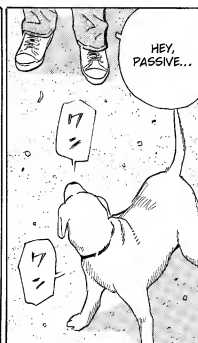
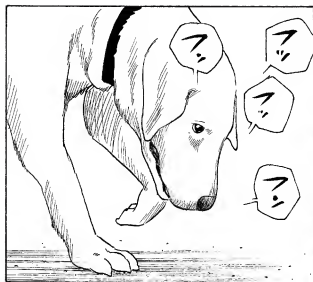
HE SAYS  
ANOTHER GUY  
WAS WITH HIM  
WHO HAD IT...FELL  
OVERBOARD AND  
DROWNED JUST  
BEFORE THEY  
MADE SHORE.

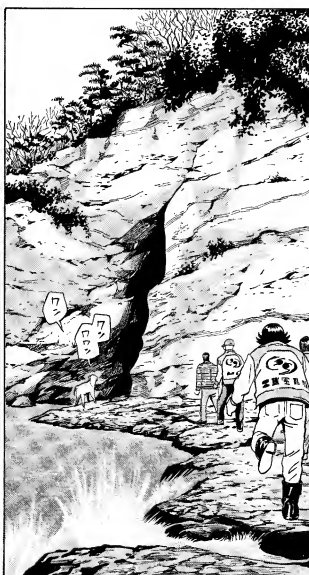
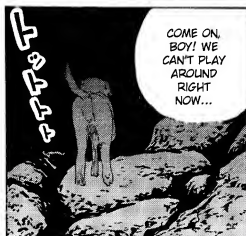
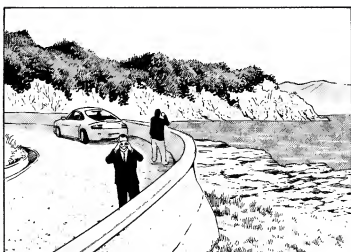
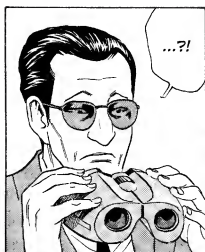
EH?

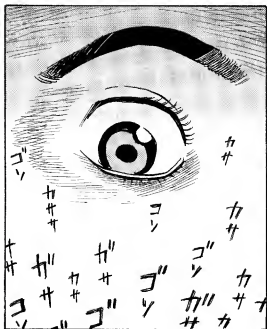




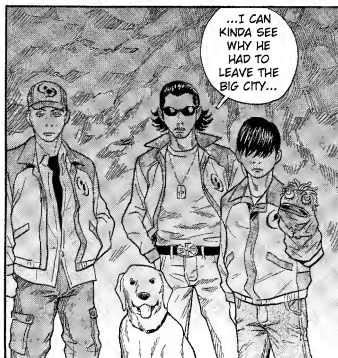
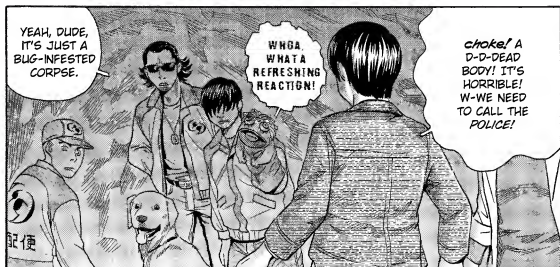








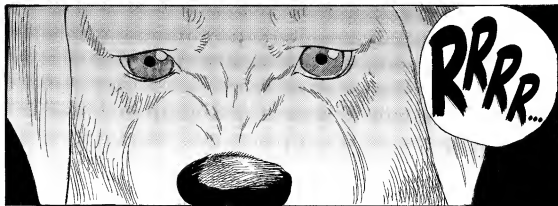


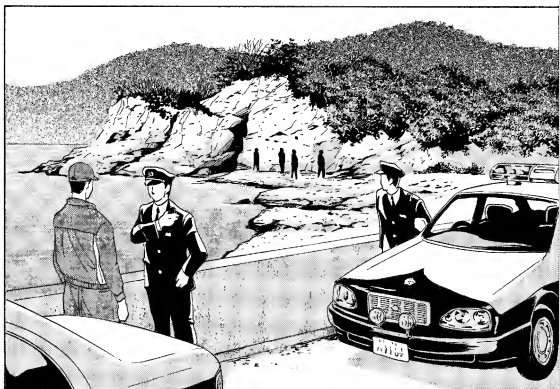




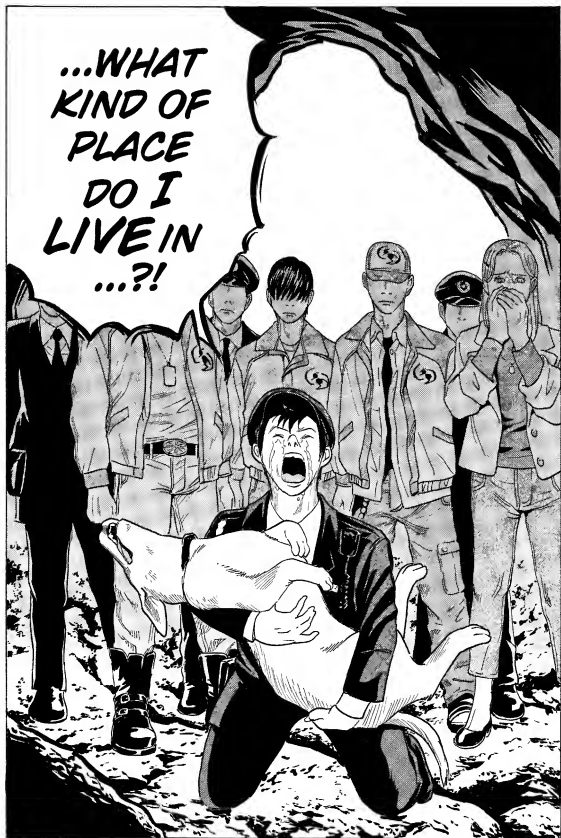








...WHAT  
KIND OF  
PLACE  
DO I  
LIVE IN  
...?!

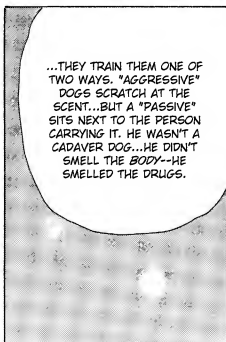




心はシーズンオフ

the heart's season off



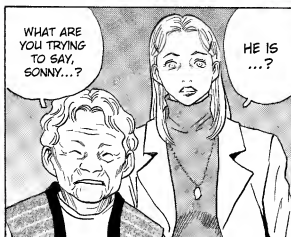




HE ALREADY  
GAVE YOU  
YOUR LEAD,  
MANABE.



...BUT WHAT  
ARE WE GOING  
TO DO? HE  
CAN'T TRACK  
THEM DOWN  
ANYMORE...AND  
WE HAVE NO  
LEADS...



WHAT ARE  
YOU TRYING  
TO SAY,  
SONNY...?

HE IS  
...?



THANK  
YOU FOR  
YOUR  
HELP,  
COUNCIL-  
MAN.

WHO'D HE  
SIT DOWN  
NEXT TO  
LAST  
NIGHT...?

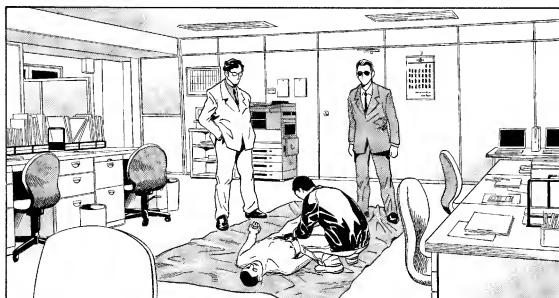
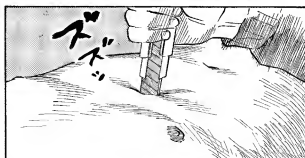


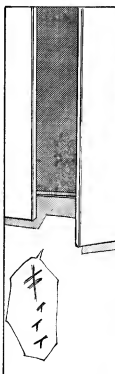
I'M NOT SAYING  
ANYTHING. IT'S  
PASSIVE WHO  
WAS THE  
WITNESS.

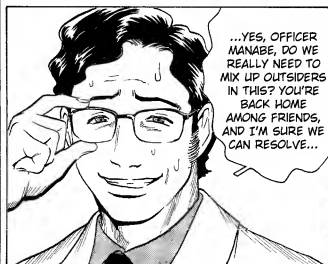


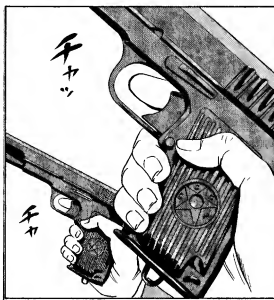






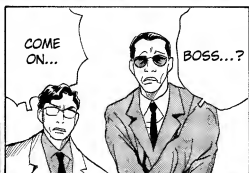
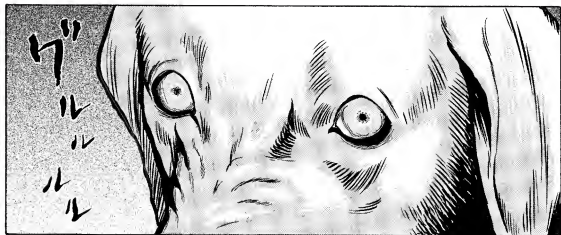




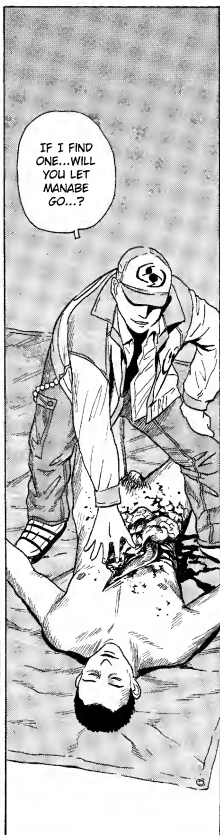


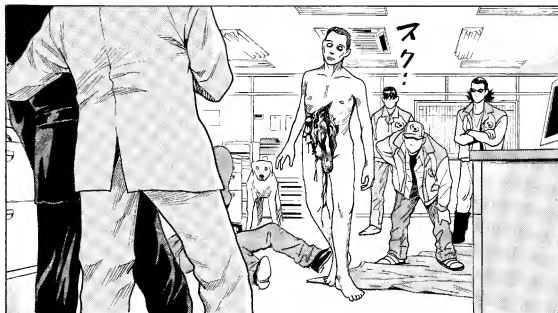
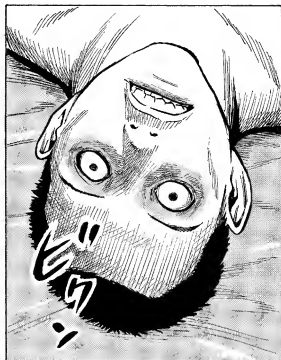




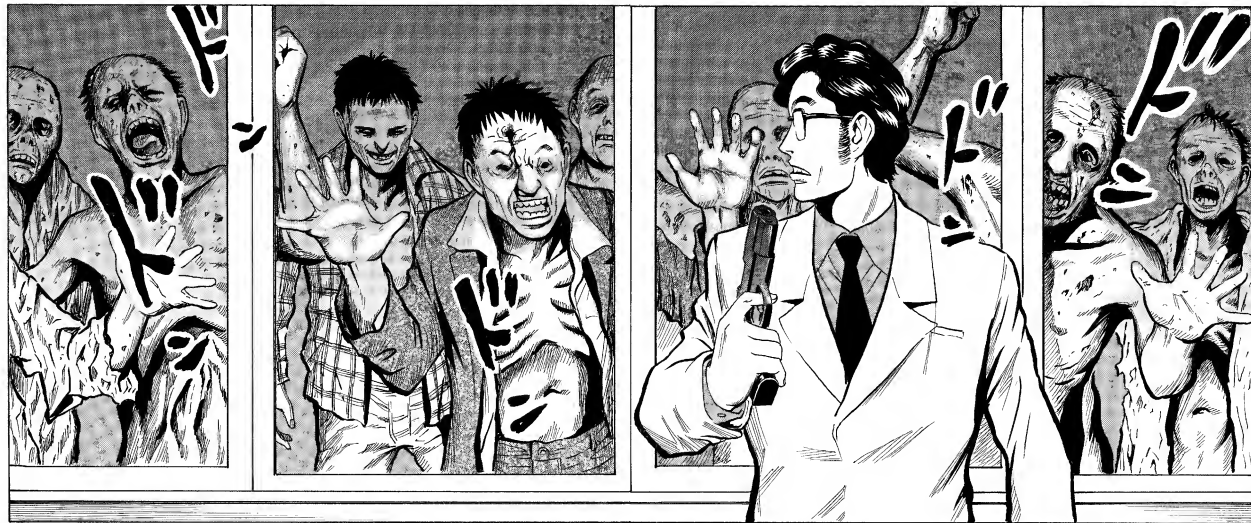










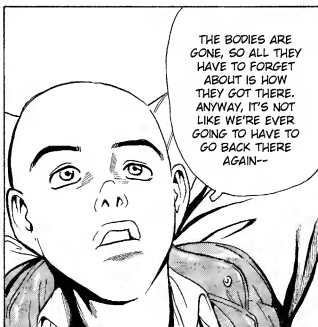
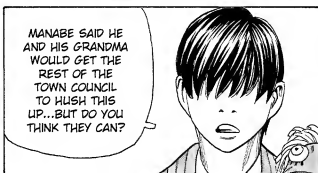
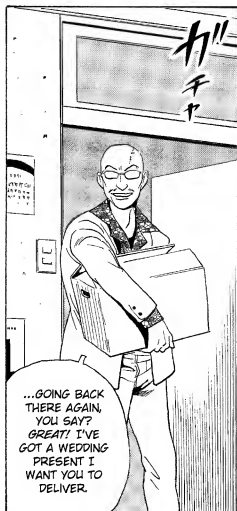
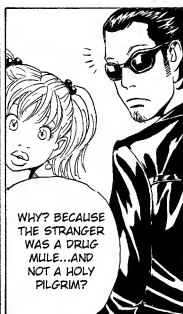














IT TURNS OUT  
PASSIVE LEFT  
A LITTLE  
LEGACY WITH  
A BITCH IN  
THE K-9 UNIT.

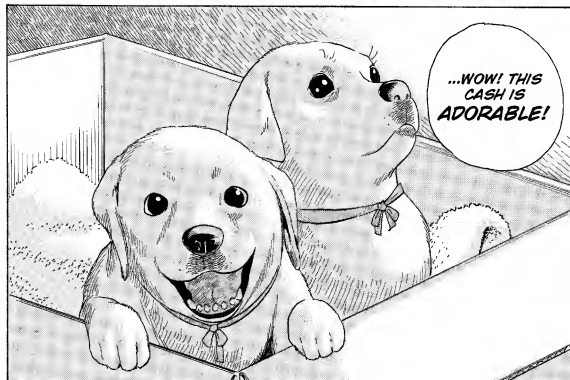


NOW, I'M  
GOING TO SET  
*THIS* BOX...  
AND *THIS*  
ENVELOPE OF  
CASH DOWN  
ON THE  
TABLE.

THE  
CHARGE  
WOULD BE  
PRETTY  
HIGH, OLD  
MAN.



THE PICK OF  
THE LITTER.  
SO...WHAT  
DO YOU  
SAY...?



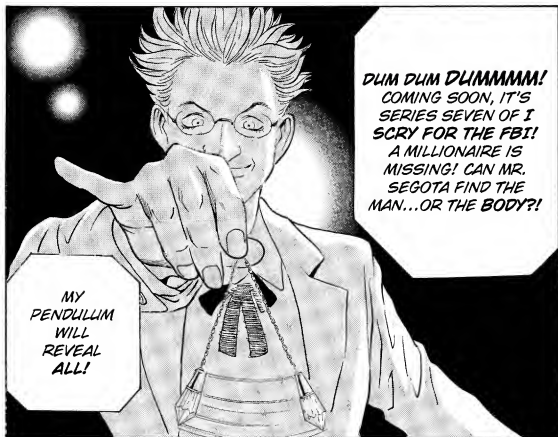
...WOW! *THIS*  
CASH IS  
**ADORABLE!**



午前2時の鏡

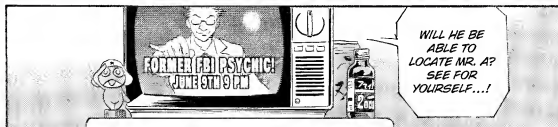
Za mirror at 2 a.m.



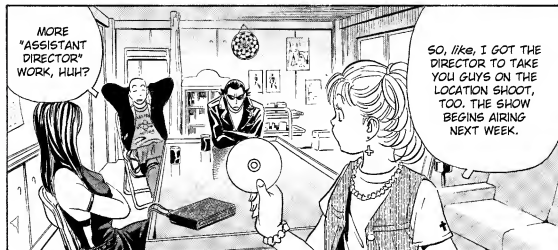


**DUM DUM DUMMMM!**  
COMING SOON, IT'S  
SERIES SEVEN OF **I**  
**SCRY FOR THE FBI!**  
A MILLIONAIRE IS  
MISSING! CAN MR.  
SEGOTA FIND THE  
MAN...OR THE BODY?!

MY  
PENDULUM  
WILL  
REVEAL  
ALL!



WILL HE BE  
ABLE TO  
LOCATE MR. A?  
SEE FOR  
YOURSELF...!



MORE  
"ASSISTANT  
DIRECTOR"  
WORK, HUH?

SO, like, I GOT THE  
DIRECTOR TO TAKE  
YOU GUYS ON THE  
LOCATION SHOOT,  
TOO. THE SHOW  
BEGINS AIRING  
NEXT WEEK.

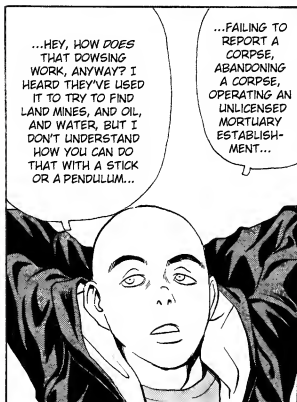


--BEAT HIM TO  
THE BODY!  
I'LL BE AN  
INSTANT  
STAR, MAN!

WELL, HERE'S  
YOUR CHANCE,  
NUMATA! ONCE  
WE'RE ON THE  
SHOOT, IT  
SHOULD BE  
EASY FOR YOU  
TO--



I'VE HEARD OF THIS  
DUDE, JOHNNY  
SEGOTA. HE FINDS  
PEOPLE'S SHOES,  
CLOTHES, YEAH...  
BUT HE'S NEVER  
FOUND AN ACTUAL  
PERSON...

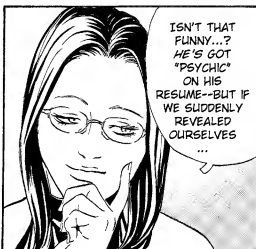


...HEY, HOW DOES  
THAT DOWSING  
WORK, ANYWAY? I  
HEARD THEY'VE USED  
IT TO TRY TO FIND  
LAND MINES, AND OIL,  
AND WATER, BUT I  
DON'T UNDERSTAND  
HOW YOU CAN DO  
THAT WITH A STICK  
OR A PENDULUM...

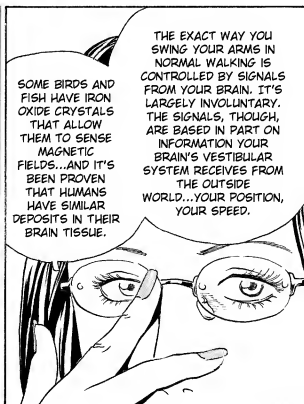
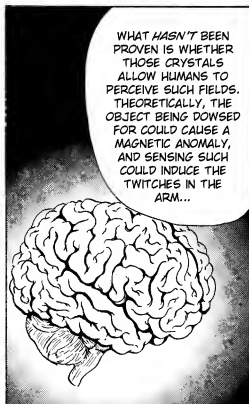
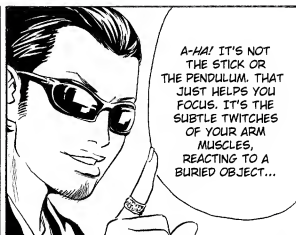
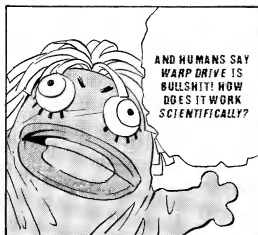
...FAILING TO  
REPORT A  
CORPSE,  
ABANDONING  
A CORPSE,  
OPERATING AN  
UNLICENSED  
MORTUARY  
ESTABLISH-  
MENT...



LIKE, YOU'LL  
BE HEADING  
FOR JAIL, IS  
WHAT YOU'LL  
BE DOING.



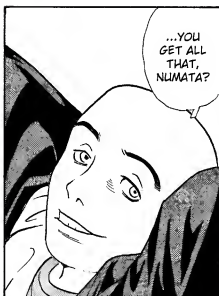
ISN'T THAT  
FUNNY...?  
HE'S GOT  
"PSYCHIC"  
ON HIS  
RESUME--BUT IF  
WE SUDDENLY  
REVEALED  
OURSELVES  
...





HMPH. IT  
DOESN'T  
MATTER WHAT  
MAKES DOWNSING  
WORK, AS LONG  
AS YOU CAN  
DO IT.

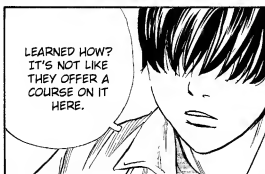
I DIDN'T KNOW  
ANY OF THAT  
STUFF, AND I  
STILL LEARNED  
HOW.



...YOU  
GET ALL  
THAT,  
NUMATA?



WELL...YEAH! HOW  
DOES ANYONE  
LEARN A SECRET  
TECHNIQUE? YOU  
GOTTA HAVE A  
MASTER...



LEARNED HOW?  
IT'S NOT LIKE  
THEY OFFER A  
COURSE ON IT  
HERE.



YOU HAD A  
MASTER?!

COURSE?  
MASTER  
AZUMA  
TAUGHT ME  
HOW, WHEN  
I WAS STILL  
A KID.

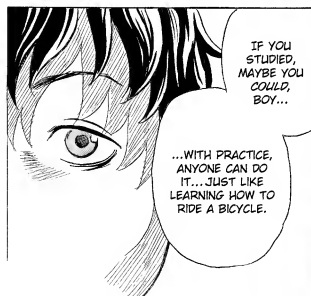
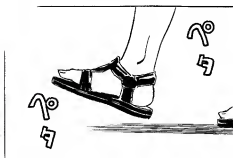
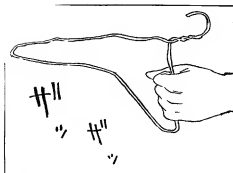


IN THE BLAZING  
SUN, I SAW THE  
STRANGE OLD  
MAN. HE LOOKED  
LIKE A LOONY,  
GRIPPING THOSE  
COAT HANGERS...

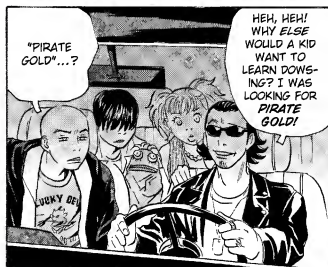
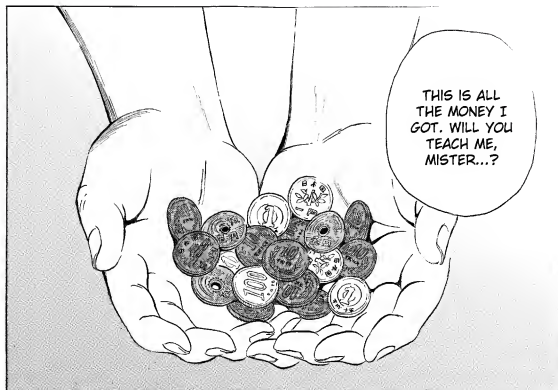
...BUT THE  
WORKERS TOLD  
ME THE OLD MAN  
COULD FIND  
FORGOTTEN  
SEWER PIPES...  
PHONE CABLES...  
JUST ABOUT  
ANYTHING.

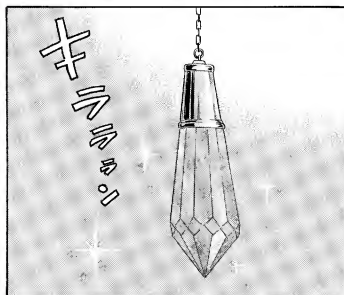
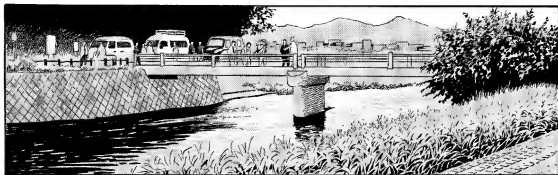
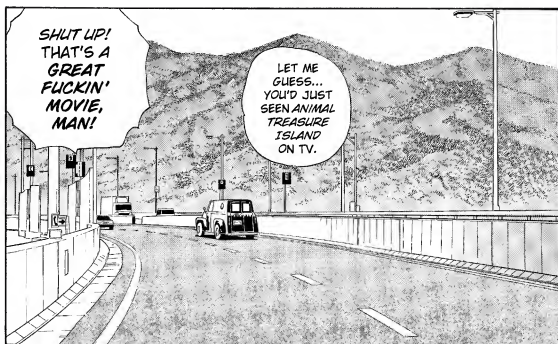


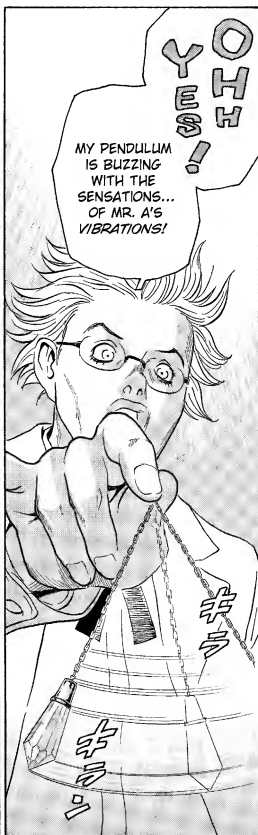
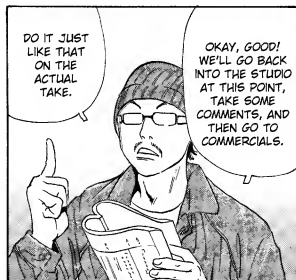
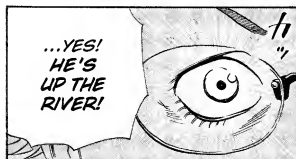
I WAS SIX  
YEARS  
OLD...JUST  
WANDERING  
AROUND,  
WATCHING THEM  
PUT UP NEW  
BUILDINGS  
THROUGH A  
FENCE.

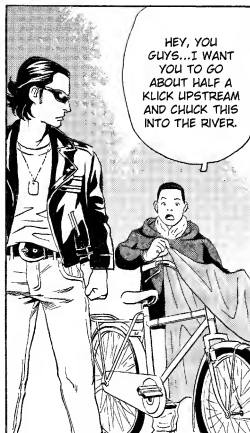




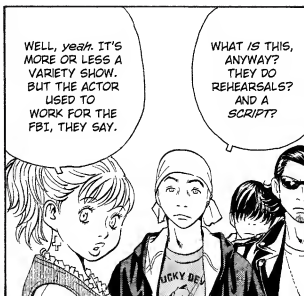








HEY, YOU GUYS...I WANT YOU TO GO ABOUT HALF A KLICK UPSTREAM AND CHUCK THIS INTO THE RIVER.



WELL, yeah. IT'S MORE OR LESS A VARIETY SHOW. BUT THE ACTOR USED TO WORK FOR THE FBI, THEY SAY.

WHAT IS THIS, ANYWAY? THEY DO REHEARSALS? AND A SCRIPT?

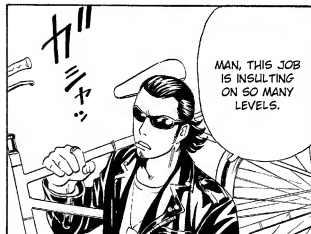


...THE "ACTOR" ...?

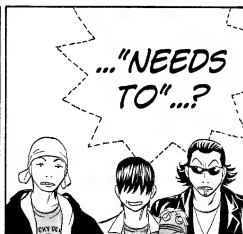


NO, IT'S OKAY! THIS BELONGED TO MR. A! THE DOWSER NEEDS TO FIND IT TOMORROW.

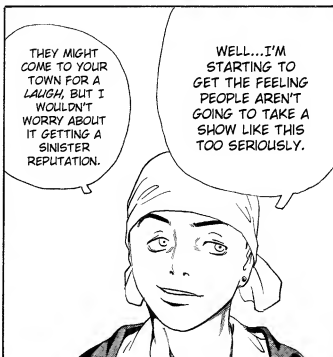
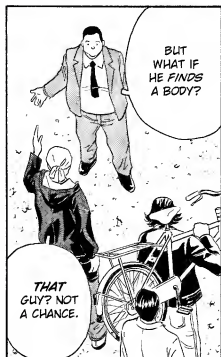
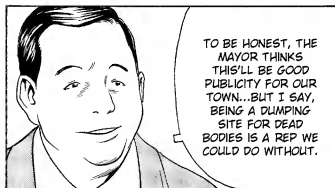
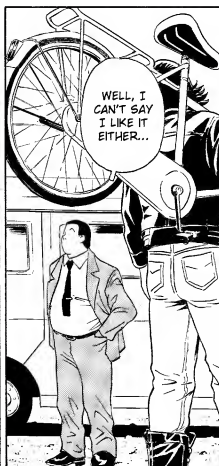
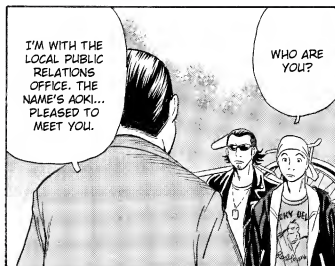
NOW, THAT'S LITTERING, BUDDY.

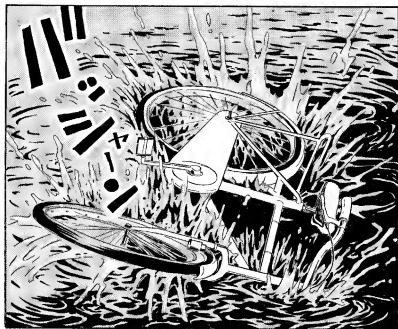


MAN, THIS JOB IS INSULTING ON SO MANY LEVELS.



... "NEEDS TO" ...?

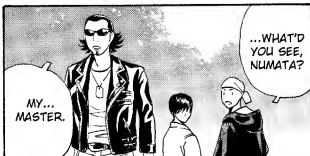
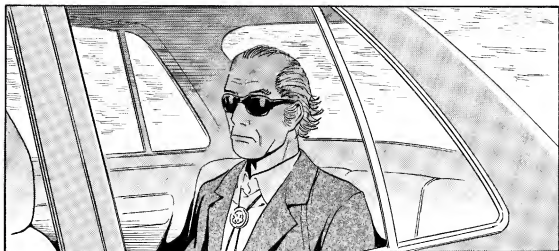


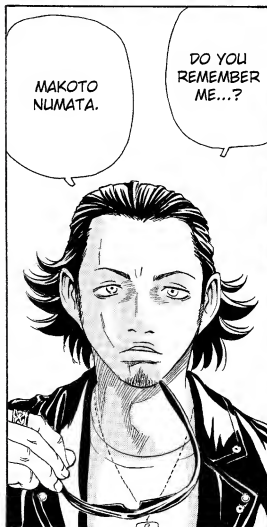
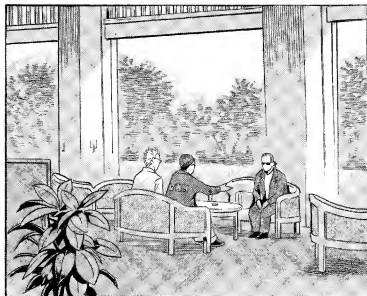


OKAY...  
LIFT...









MAKOTO  
NUMATA.

DO YOU  
REMEMBER  
ME...?



THANK  
YOU VERY  
MUCH.

I UNDER-  
STAND. I'LL  
SEE WHAT  
I CAN DO.



I'M  
AZUMA.  
WHO ARE  
YOU?

MAS...  
MISTER  
AZUMA...?



NOT TOO LONG  
AFTER I TAUGHT  
YOU DOWSING, THE  
CONSTRUCTION  
COMPANY  
TRANSFERRED  
ME TO ANOTHER  
LOCATION.



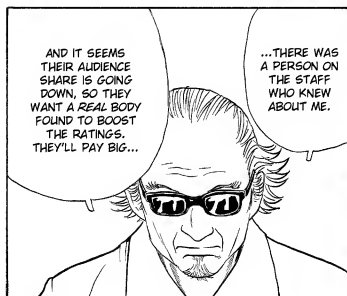
...I DO  
REMEMBER  
YOU.

IT'S BEEN  
A LONG  
TIME.



WELL,  
UM...N-NOT  
REALLY...  
HEH, HEH.

SO...DID YOU  
FIND WHAT  
YOU WERE  
LOOKING  
FOR?

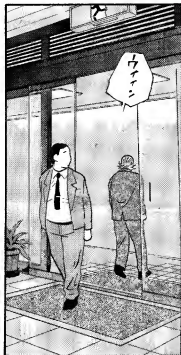
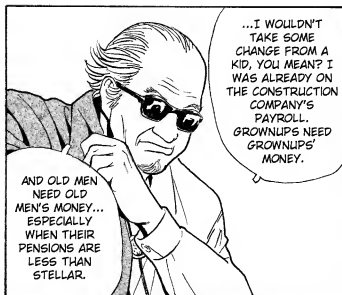


AND IT SEEMS  
THEIR AUDIENCE  
SHARE IS GOING  
DOWN, SO THEY  
WANT A REAL BODY  
FOUND TO BOOST  
THE RATINGS.  
THEY'LL PAY BIG...

...THERE WAS  
A PERSON ON  
THE STAFF  
WHO KNEW  
ABOUT ME.



MASTER AZUMA,  
WHAT ARE YOU  
DOING HERE?  
THESE GUYS  
ARE FAKES!  
YOU'RE NOT  
GOING TO HELP  
THEM, ARE YOU?





THEY  
AREN'T  
**SERIOUS**,  
ARE  
THEY...?

WAIT, HOLD ON  
A SECOND! YOU  
SAID THIS WAS  
ALL GOING TO  
BE FOR A  
LAUGH!



I, UH...HEARD  
THAT THEY USED  
TO CALL HIM IN ON  
CONSTRUCTION  
SITES BEFORE  
EVERY DIG...THEY  
SAY HE REALLY  
CAN FIND THINGS...



H-HEY! THEY  
PLANTED A  
BIKE...WHO'S  
TO SAY THEY  
WOULDN'T  
PLANT A  
**BODY**...?

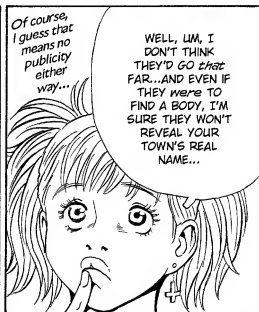
UM, I DON'T  
KNOW IF THERE  
IS A DEAD  
BODY, BUT  
THEY'RE GOING  
TO TRY AND  
FIND ONE.



...

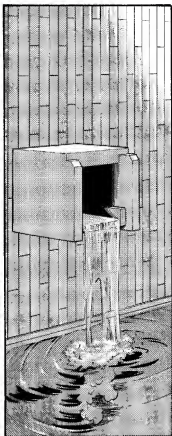
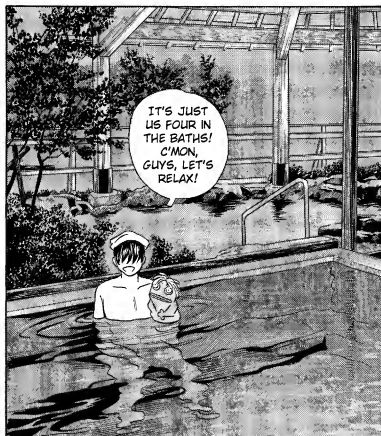


I'M GOING  
TO GO AND  
TALK TO THE  
DIRECTOR...



Of course,  
I guess that  
means no  
publicity  
either  
way...

WELL, UM, I  
DON'T THINK  
THEY'D GO *that*  
FAR...AND EVEN IF  
THEY WERE TO  
FIND A BODY, I'M  
SURE THEY WON'T  
REVEAL YOUR  
TOWN'S REAL  
NAME...





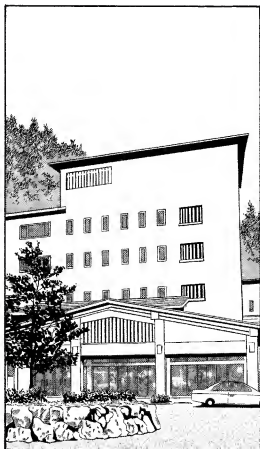


冠  
0263-21-0235  
家族が今朝110番通報した。  
女教師行方不  
捜索  
ついで今朝、群馬県警は「事件  
と事故の両面からの捜索」事件  
中学校教師川村佑子さん②に  
あがの取調べ  
関係につ  
るものご

WHAT  
DO YOU  
MEAN...?

SO THEY'RE  
HOPING TO  
STAGE  
SOMETHING  
AROUND A  
TWENTY-  
YEAR-OLD  
STORY...?

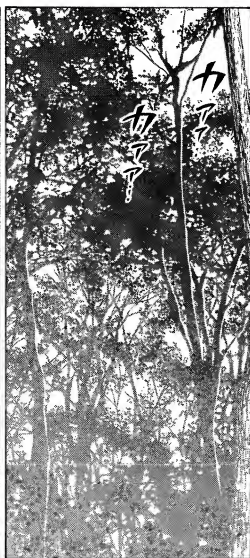
!

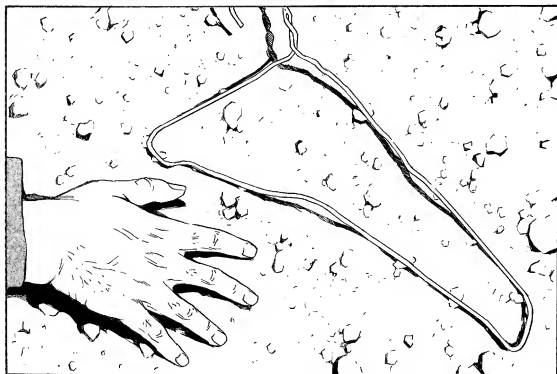


HATE TO  
SAY IT,  
MAN...BUT I  
GUESS WE  
ARE THE  
GROWNUPS  
HERE.

LET'S  
FIND  
THAT  
CORPSE  
BEFORE  
THEY DO.











**MASTER!**

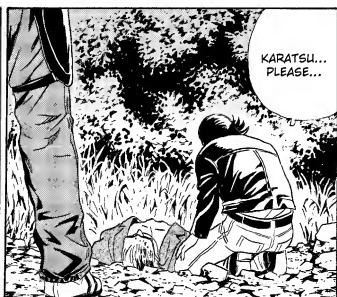


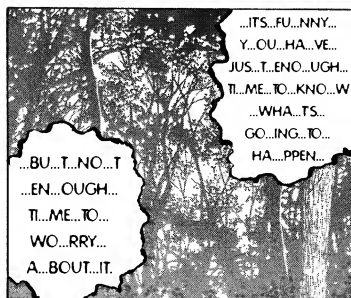
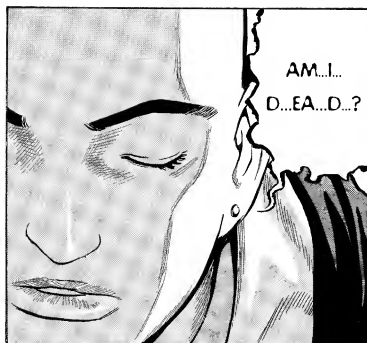
9th delivery

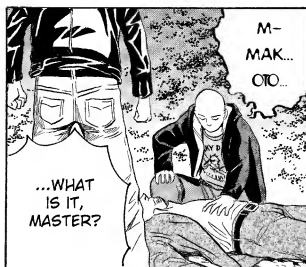
虹色のカノン

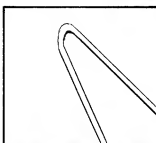
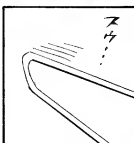
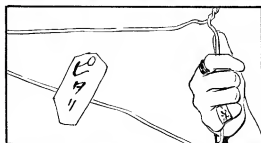
rainbow colored canon



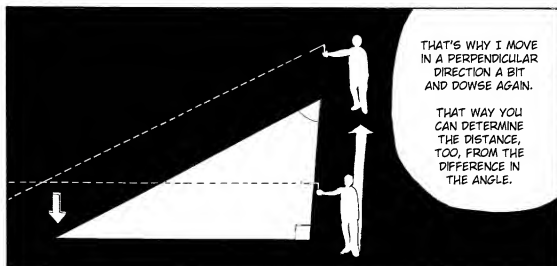
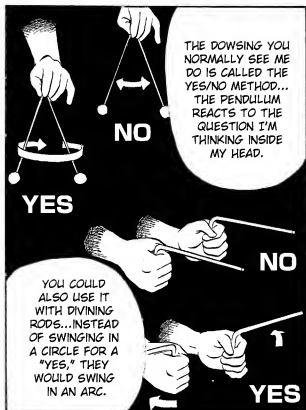


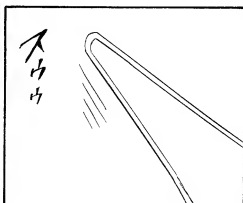
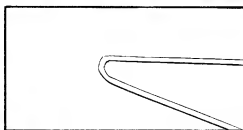
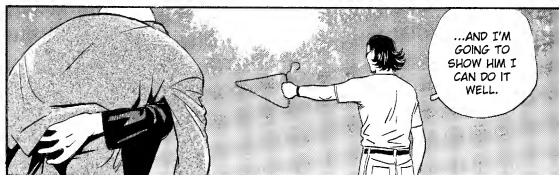
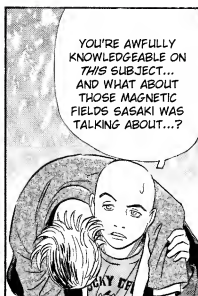












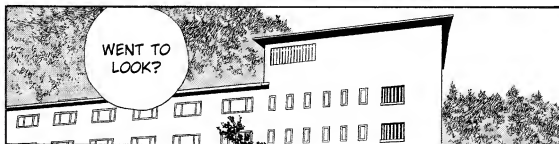


NO, NOT THAT, THIS! COME ON!

THAT DIRECTION? HEY!



OKAY! WE'RE CLOSE! THE BODY IS ABOUT 3 KM IN THIS DIRECTION!



WENT TO LOOK?

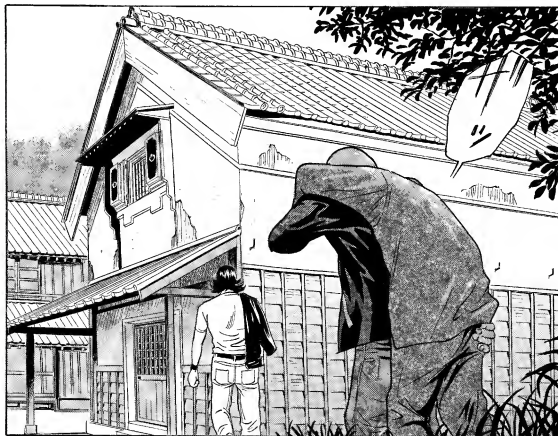


NO...BUT NUMATA...MY FRIEND WITH THE SUNGLASSES IS MISTER AZUMA'S DISCIPLE...SO I'M SURE HE CAN FIND HIM...



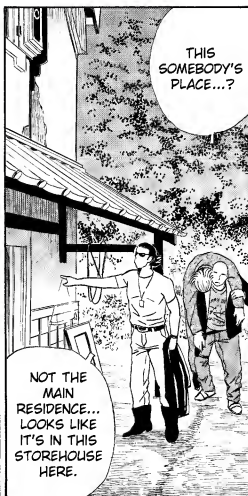
DID HE HAVE ANY IDEA WHERE HE MIGHT HAVE GONE...?

YES...HE SAID HE HAD A BAD FEELING AND TOOK OFF THIS MORNING TO FIND MISTER AZUMA.



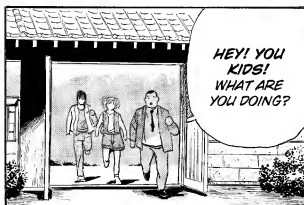


...NUMATA!  
KARATSU...!

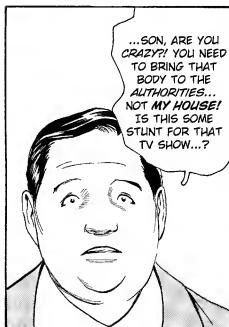


THIS  
SOMEBODY'S  
PLACE...?

NOT THE  
MAIN  
RESIDENCE...  
LOOKS LIKE  
IT'S IN THIS  
STOREHOUSE  
HERE.



HEY! YOU  
KIDS!  
WHAT ARE  
YOU DOING?



...SON, ARE YOU  
CRAZY?! YOU NEED  
TO BRING THAT  
BODY TO THE  
AUTHORITIES...  
NOT MY HOUSE!  
IS THIS SOME  
STUNT FOR THAT  
TV SHOW...?

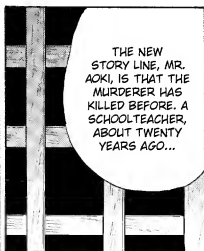


WHAT ARE WE  
DOING? WE  
FOUND MR.  
AZUMA...HE WAS  
MURDERED.  
WE'RE LOOKING  
FOR HIS KILLER.



FIRST YOU DRAG MY TOWN INTO YOUR SHOW, NOW IT'S ME. YOU'RE ALL LOOKING AT A LAWSUIT...HOW DO YOU KNOW HE WAS MURDERED? HE FELL OFF A CLIFF!

LISTEN, I'VE HAD JUST ABOUT ENOUGH OF THIS NONSENSE, KID...



THE NEW STORY LINE, MR. AOKI, IS THAT THE MURDERER HAS KILLED BEFORE. A SCHOOLTEACHER, ABOUT TWENTY YEARS AGO...



HOW DO YOU KNOW HE FELL OFF A CLIFF?



...FINE.

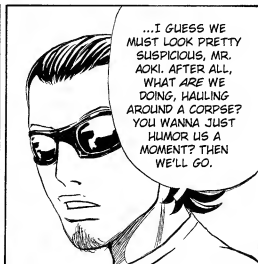


AT LEAST ONCE A YEAR...THE WAY THEY GET SCRATCHED AND TORN UP...I'VE SEEN THE BODIES...

BECAUSE...IT HAPPENS TO HIKERS HERE ALL THE TIME.

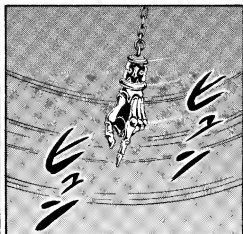
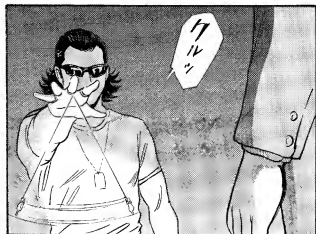
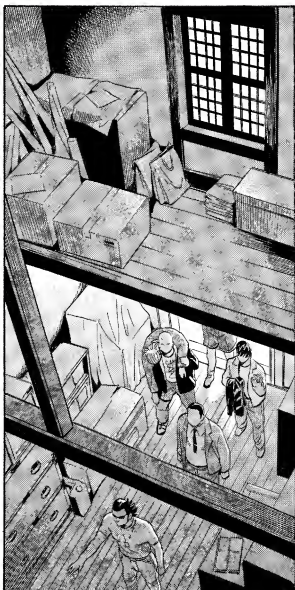


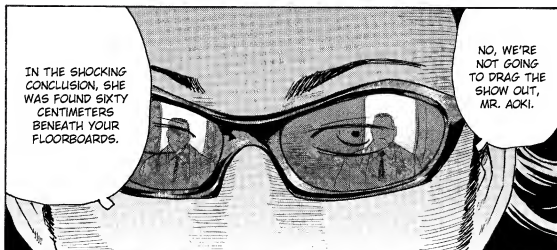
...

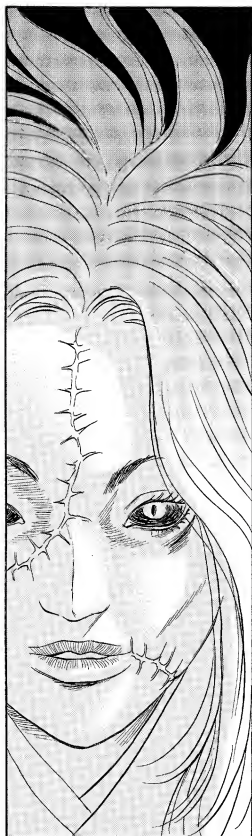


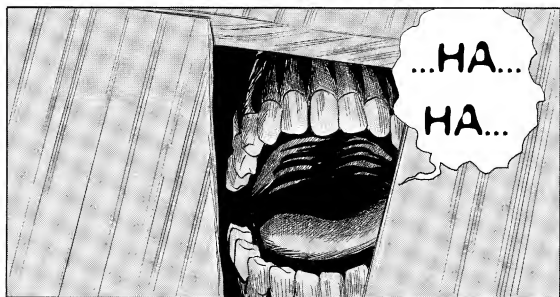
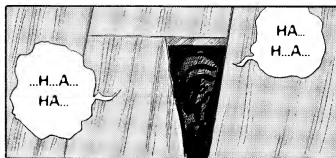
...I GUESS WE MUST LOOK PRETTY SUSPICIOUS, MR. AOKI. AFTER ALL, WHAT ARE WE DOING, HAULING AROUND A CORPSE? YOU WANNA JUST HUMOR US A MOMENT? THEN WE'LL GO.





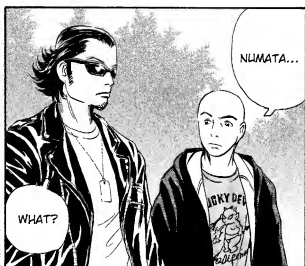
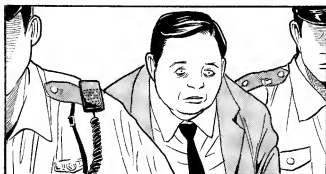




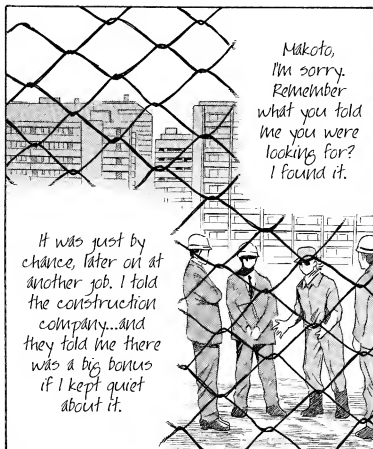










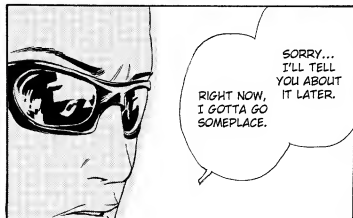


Makoto,  
I'm sorry.  
Remember  
what you told  
me you were  
looking for?  
I found it.

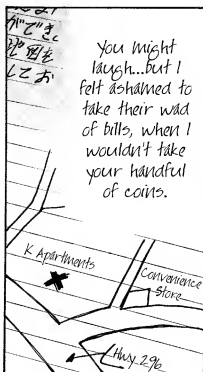
It was just by  
chance, later on at  
another job. I told  
the construction  
company...and  
they told me there  
was a big bonus  
if I kept quiet  
about it.



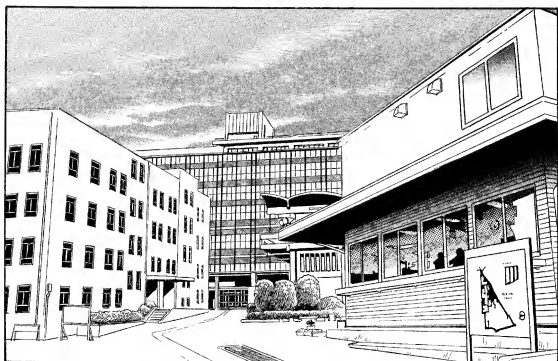
NUMATA,  
IS THERE  
SOMETHING  
WRONG...?



SORRY...  
I'LL TELL  
YOU ABOUT  
IT LATER.  
  
RIGHT NOW,  
I GOTTA GO  
SOMEPLACE.



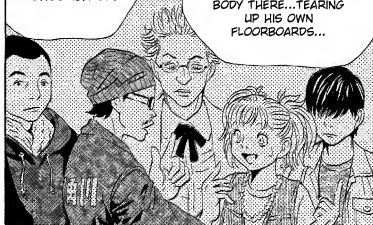
You might  
laugh...but I  
felt ashamed to  
take their wad  
of bills, when I  
wouldn't take  
your handful  
of coins.



...EXCEPT, *like*, HE  
MADE ONE MISTAKE!  
HE DIDN'T KILL THE  
ONE GUY WITH *real*  
POWER...JOHNNY  
SEGOTA...  
EX-FBI PSYCHIC  
INVESTIGATOR!

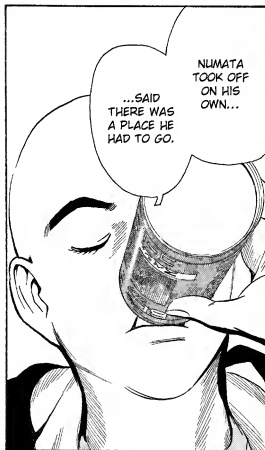
AOKI HAD GONE NUTS  
*anyway*, SO WE  
EXPLAINED HOW, *um*,  
THE SHOW COMING TO  
TOWN DROVE HIM TO  
SNAP OVER THE  
GUILT...KILLING  
AZUMA...DRAGGING HIS  
BODY THERE...TEARING  
UP HIS OWN  
FLOORBOARDS...

SO HE  
SHOWED UP,  
THE PRODUCER  
SHOWED UP,  
THE *police*  
SHOWED UP...

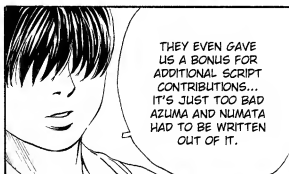


...SAID  
THERE WAS  
A PLACE HE  
HAD TO GO.

NUMATA  
TOOK OFF  
ON HIS OWN...

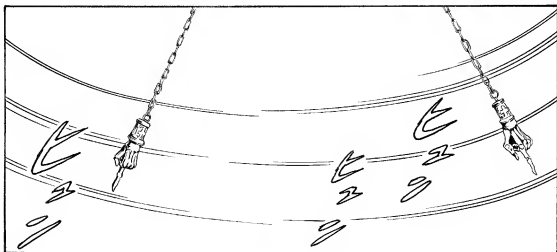
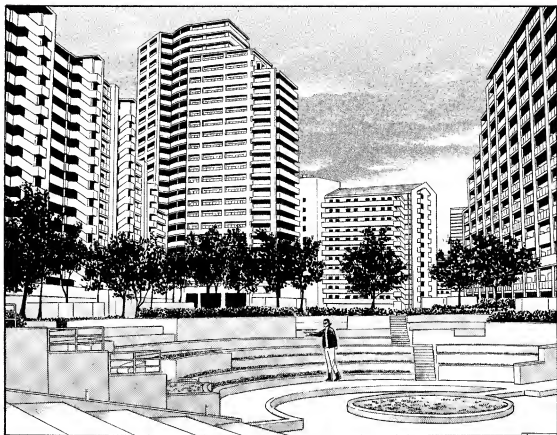


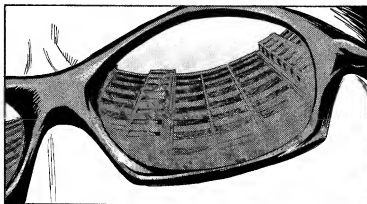
THEY EVEN GAVE  
US A BONUS FOR  
ADDITIONAL SCRIPT  
CONTRIBUTIONS...  
IT'S JUST TOO BAD  
AZUMA AND NUMATA  
HAD TO BE WRITTEN  
OUT OF IT.

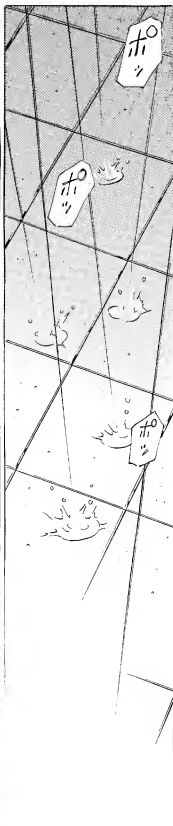
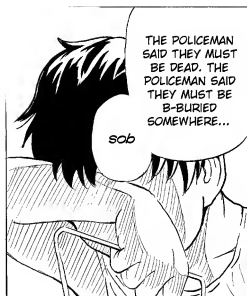


SPEAKING  
OF WHICH...  
WHERE IS  
OUR  
DOWSER?















the KUROSAKI corpse delivery service

# 黒鷲死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

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THE KUROSAKI CORPSE DELIVERY SERVICE VOL. 10

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# DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON KUROSAKI VOL. 10 BY TOSHIFUMI YOSHIDA

*introduction and additional comments by the editor*

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga. It is suggested the reader *not* constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes, or perhaps one of those nutritional supplements, the kind that's long and difficult to swallow. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five of *Azumanga Daioh*, please go right ahead. In either Yuki Matsuo-ka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in its part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1,600 years ago, the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used for their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire—in this case, that of China. Likewise, the Japanese borrowed from the Chinese writing system, which then, as now, consisted of thousands of complex symbols—today in China officially referred to in the Roman alphabet as *hanzi*, but

which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of kanji. Of course, all of them were hanzi first—although the Japanese did also invent some original kanji of their own, just as new hanzi have been created over the centuries as Chinese evolved.

(Note that whereas both "kanji" and "hanzi" are examples of foreign words written in Roman letters, "kanji" gives English speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas "hanzi" does not—in Mandarin Chinese it sounds something like *n-tsu*. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the Pinyin system, was developed by native Mandarin speakers. In fact Pinyin was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English speakers per se, and hence has no particular obligation to "make sense" to English speakers or, indeed, to users of the many other languages spelled with the Roman alphabet.)

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language

entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different (this is, of course, putting aside the fact the sounds of both languages experienced change over time). The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least part of a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system the Japanese evolved represents an adjustment to these great differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese. A similar method is still used in Chinese today to spell out foreign names; companies and individuals often try to choose hanzi for this purpose that have an auspicious, or at least not insulting, meaning. As you will also observe in *Kurosagi* and elsewhere, the meaning behind the characters that make up a personal name are an important literary element of Japanese as well.

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse, and also translated by Toshifumi

Yoshida) notes the importance that not only Chinese, but also Indian culture had on Japan at this time in history—particularly, through Buddhism. Just as in Western history at this time, religious communities in Asia were associated with learning, as priests and monks were more likely to be literate than other groups in society. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making shorthand versions of them—which are now known simply as *kana*. The improvement in efficiency was dramatic: a kanji previously used to represent a sound, which might have taken a dozen strokes to draw, was now replaced by a kana that took three or four.

Unlike the original kanji they were based on, the new kana had *only* a sound meaning. And unlike the thousands of kanji, there are only 46 kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on its intended use: cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for *n*, no separate kana for consonants (the middle *n* in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with *k*,

depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with s sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 10 below.

Katakana are generally used for manga sound FX, but on occasion hiragana are used instead. This is commonly done when the sound is one associated with a human body, but can be a subtler aesthetic choice by the artist as well. In *Kurosagi* Vol. 10 you can see an example on 19.2, with the ZUNUPU. In case you had never contemplated the sound of a person's head being pulled loose from the piece of metal skirting that had impaled it, the creators are suggesting that it's something like that. In hiragana style it is written *ずぬぶつ*. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like *ズヌポツ*.

To see how to use this glossary, take an example from page 6: "6.1 FX: PITAA—pendulum stopping." 6.1 means the FX is the one on page 6, in panel 1. PITAA is the sound these kana—*ピタアツ*—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, like this, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left; or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you're reading the pages and panels of this book in general—going from right to left, and from top to bottom—is similar to the order in which Japanese is

also written in most forms of print: books, magazines, and newspapers. However, some of the FX in *Kurosagi* (and manga in general) read left to right. This kind of flexibility is also to be found on Japanese web pages, which usually also read left to right. In other words, Japanese doesn't simply read "the other way" from English; the Japanese themselves are used to reading it in several different directions. As might be expected, some FX "sound" short, and others "sound" long. Manga represent this in different ways. One of many instances of "short sounds" in *Kurosagi* Vol. 10 was the aforementioned 6.1's PITAA—*ピタアツ*. Note the small ツ mark it has at the end, which stands for the sound "tsu"—in hiragana, such as the previously discussed 19.2, it looks like つ. The half-size "tsu" seen at the end of FX like this means the sound is the kind that stops or cuts off suddenly; that's why 6.1 and 19.2 are written as PITAA and ZUNUPU, and not as PITAATSU and ZUNUPUTSU—you don't pronounce the "tsu" when it's used this way. Note the small "tsu" has another occasional use *inside*, rather than at the end, of a particular FX, where it indicates a doubling of the consonant sound that follows it. You can see such a use in 173.2's BASSHAAN, written *バツシャーン*.

There are three different ways you may see "long sounds"—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 168.2's GOOO. Another is with an extended line, as the aforementioned 173.2's BASSHAAN. Still another is by simply repeating a vowel several times, as in 148.1.2's GYAAA. The methods may be combined within a single FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound



represents may sometimes be surprising, but every culture “hears” sounds differently. Note that manga FX do not even necessarily represent literal sounds. Such “mimetic” words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: A as ah, I as eee, U as ooh, E as eh, and O as oh.

2 All the chapter titles in this volume were songs performed by the All-Nighters, a band that in turn grew out of the 1983–1991 late-night variety show on Fuji TV, *All Night Fuji*. Fuji TV is and was a major Japanese TV network; *Iron Chef* was their show originally (and was in fact introduced to the U.S. through the airing of a subtitled Japanese version on San Francisco’s KTSF), and today it is perhaps the most progressive force for anime on Japanese broadcast television, with its Thursday night *noitaminA* block, which has aired the anime adaptations of Moyoco Anno’s *Hataraki Man*, Masayuki Ishikawa’s *Moyasimon*, and Ai Yazawa’s *Paradise Kiss*—as well as last year’s best anime series, *Eden of the East*, written and directed by *Ghost in the Shell: Stand Alone Complex*’s Kenji

Kamiyama (watch for it on DVD from Funimation). *All Night Fuji* was particularly known for scouting amateur female college students to dance and sing, and indeed, “All-Nighters” originally referred to the leotard-clad girls who would perform a number during the show’s opening credits. The All-Nighters were a large group that gained and lost members over the years of the show; some would have successful careers of their own while others faded into obscurity—a model today seen in the group Morning Musume.

- 5.3 **FX: HYUN HYUN**—sound of pendulum swinging
- 6.1 **FX: PITAA**—pendulum stopping
- 7.2 **FX/balloon: GACHA**—guy starting to pedal
- 7.4 **FX/balloon: SHAAA**—sound of bike wheels spinning
- 14.1 **FX/balloon: GAKON GO**—sound of vending machine dispensing can, and then the can hitting the opening of the machine
- 14.2 **FX/balloon: PUSHI**—soda can being popped open
- 16.1 What with the grille of Kurosagi’s delivery vehicle being all up in our, uh, grille in this panel, it prompted me to finally contemplate exactly what they *did* buy with that karmic lottery ticket back in vol. 1 (it seems their truck represents most of their capital). We already knew it wasn’t a Japanese vehicle, based on its right-hand drive. At first glance it resembles the Chrysler PT Cruiser—but then you start to notice such things as the old-fashioned, round side mirrors and headlights, and, well, the fact that it says “CHEVROLET” in big

letters on the front. I think it's actually a Chevy Suburban—not the Suburban of today, but one of the panel van models from the late 1940s. Very James Ellroy. For what it is worth, the editor's mother told him that his grandmother used to drag her children on field trips through various Los Angeles neighborhoods, looking for the Black Dahlia's other shoe.

- 16.3 **FX: DOTA BATA**—sound of Yata and Numata fighting
- 17.3 **FX: GIKIII**—sound of squealing brakes
- 17.4 **FX: HYUN HYUN HYUN**—sound of pendulum swinging
- 17.6 **FX: ZA**—footstep
- 19.2 **FX: ZUNUPU**—sound of head pulling free of pole
- 19.4 **FX: SU**—hand reaching out
- 21.6.1 **FX/balloon: JAAA**—sound of wheels spinning
- 21.6.2 **FX/balloon: BAAN**—sound of wheels bouncing
- 22.1 **FX/balloon: KII**—sound of bicycle brakes
- 22.3.1 **FX/balloon: GASHA**—getting-off-the-bike sound
- 22.3.2 **FX/balloon: KACHA**—removing backpack
- 23.1 **FX: BA**—opening up shirt
- 24.1 **FX: GU**—tugging on gloves
- 24.2 **FX: NURURI**—applying-gel sound
- 24.4 **FX: VWOOOO**—electrical humming
- 24.6 **FX: PACHI PACHI**—crackling electricity
- 25.1.1 **FX/balloon: BIKU**—twitching sound
- 25.1.2 **FX/balloon: BIKU**—

twitching sound

- 25.1.3 **FX/balloon: DOKUN**—heart beating once
- 25.2.1 **FX/balloon: PIKU**—finger twitch
- 25.2.2 **FX/balloon: BIKU BIKU**—more twitching
- 25.3 **FX/balloon: PAKU PAKU**—mouth opening and closing
- 25.4.1 **FX/balloon: BIKU**—leg twitch
- 25.4.2 **FX/balloon: BIKU**—twitch
- 25.4.3 **FX/balloon: BATAN**—leg kicking
- 25.5.1 **FX: BACHI BACHI BACHI BACHI BACHI**—crackling electricity
- 25.5.2 **FX/balloon: BATAN**—body twitching
- 25.5.3 **FX/balloon: BATAN**—body twitching
- 25.5.4 **FX/balloon: BIKUN**—body twitching
- 25.5.5 **FX/balloon: PIKUN**—body twitching
- 26.1 **FX: GABAA**—body standing up suddenly
- 27.1.1 **FX/balloon: BIKUN**—body twitching
- 27.1.2 **FX/balloon: BIKUN**—body twitching
- 27.1.3 **FX/balloon: PIKU**—body twitching
- 28.3 **FX/balloon: PATAN**—closing lid on AED case
- 29.2 **FX: KA**—heels on ground
- 30.1 This is a “host club,” the male equivalent of the perhaps better-known phenomenon of the “hostess club,” where one pays to have drinks and conversation with people more glamorous than those one ordinarily pays to have

drinks and conversation with. It is often asserted that the primary clientele of the host club are not "ordinary" women, but the women who work at hostess clubs; the idea being that when they want to relax, they prefer to do so with a professional. It is not clear to the editor to what extent that is true, or to what extent that is asserted in order to make the phenomenon of host clubs seem less scandalous (in that they provide "equity" to the women working as hostesses, and that "regular" women supposedly don't patronize them). For more information, please see the note for vol. 5, p. 122.3.

- 30.2 **FX: GARA GARA GARA**—gargling sound
- 30.3 **FX: GARA GARA GARA**—gargling
- 30.4 **FX: PEH**—spitting sound
- 31.6 **FX: GACHA**—door opening
- 33.2.1 **FX/balloon: BURORORO**—car-engine sound
- 33.2.2 **FX/balloon: GOTO**—sound of wheel hitting curb
- 33.3 **FX/balloon: KI**—brake sound
- 33.4 **FX: KACHA**—door opening
- 34.1 **FX/balloon: KOKON**—knocking
- 34.3 Karatsu is reading the now-canceled *Comic Charge* magazine. As discussed in the notes for vol. 9, 102, *Comic Charge* was the third Kadokawa magazine to host *The Kurosagi Corpse Delivery Service* since the manga began in Japan in 2002; it first ran in *Shonen Ace*, then *Mystery*, then returned to *Shonen Ace* in 2006, and at the beginning of 2008 transferred to the premiere issue of *Comic Charge*. As you might surmise, *Charge* did not last very

long—but on the other hand, it was a biweekly magazine, which takes some guts to launch in today's manga market. In August of 2009, with the cancellation of *Charge*, *Kurosagi* moved to yet another home (and yet another new Kadokawa magazine), the monthly *Young Ace*, a spinoff off the also-monthly and still-running (since the early 1990s) *Shonen Ace*. Now, the flagship title of *Young Ace* (it has been on the first three covers) is Yoshiyuki Sadamoto's original *Neon Genesis Evangelion* manga, and it seems evident the magazine itself was launched around convincing Sadamoto, the series' co-creator, to return to the manga after a two-year hiatus. At first it might seem like strange company for *Kurosagi* (and *MPD-Psycho*, which has also moved to *Young Ace*)—but in fact, both manga began in *Shonen Ace*, when it was itself home to Sadamoto's *Evangelion*. Are you following all this? Anyway, even though *Comic Charge* did seem to address a less-*otaku* demographic than *Young Ace* or *Shonen Ace*, it was not beneath them to use a little *Eva*-ppeal; the difference being that while a *Shonen Ace* or *Young Ace* might feature a painting of Rei Ayanami, *Comic Charge* would get Natsuki Kato to dress up like her for a photo shoot (perhaps appropriately, this was in the issue that ran *Kurosagi* Vol. 9's 1st Delivery). There are, by the way, no circumcision ads as yet in *Young Ace*, perhaps suggesting that the readership does not require the service.

- 34.3.1 By the way, the October 2009 issue of *Young Ace* contained a full-page color announcement to

the Japanese readers about Dark Horse's development of *Kurosagi* and *MPD-Psycho* into films with Universal.

- 35.4 **FX: BAN**—hitting table
- 37.1 **FX: DAN**—hitting table
- 37.3 The actual wording is “A public prosecutor, public prosecutor's assistant officer or judicial police official may ask any suspect to appear in their offices and interrogate him/her if it is necessary for the investigation of a crime; provided, however, that the suspect may, except in cases where he/she is under arrest or under detention, refuse to appear or, after he/she has appeared, may withdraw at any time.”
- 38.3 This would be a classic opening to a Japanese gangster movie—the boss or “elder brother” getting out of prison, and his loyal (or wishing to appear loyal, but secretly plotting behind his back) subordinates there to greet him with a bow.
- 38.4 **FX: KON**—thunk
- 39.5 **FX: KA KA**—sound of footsteps
- 39.6 **FX: BASHAN**—sound of blinds snapping back into place
- 40.1 **FX: PASA**—photos being placed on table
- 40.3 **FX: KORI KORI**—scratching sound
- 43.1.1 **FX/balloon: PII**—whistle sound
- 43.1.2 **FX/balloon: PI**—whistle sound
- 43.2 **FX/balloon: KII**—brake sound
- 46.3 **FX: PASA**—gloves being dropped back into the case
- 47.1 **FX: GATA**—getting up quickly
- 47.2 Suggesting he committed a crime while underage, in which case his

real name would not be revealed by the authorities and the media; sometimes also translated as “Juvenile A.”

- 48.2 **FX: BA**—grabbing shoulder
- 48.3 **FX/balloon: GURN**—turning Iijima around
- 49 Note that the lyrics to “The Unreturned Salinger” are about a book a girl never returns to her boyfriend after they break up.
- 51.1 Although Japan has a death penalty in active use (as discussed throughout vol. 2 of *Kurosagi*), it is not usually sought by prosecutors for the murder of a single person.
- 53.2 **FX/balloon: PI PI PI**—beeps
- 53.3 Behind the photos, there is a square piece of white poster board with a thin border around it (were this in color, it would be seen that the border is in gold ink). This is a *shikishi*, which is a standard presentation format used in Japan when rendering one's autograph (or, especially in the case of manga artists, one's autograph and sketch—this type of reader giveaway is sometimes a prize in Japanese manga magazines; Housui Yamazaki has done at least two for *Kurosagi*). But it can also be used for other kinds of formal presentation—here, Jun Ikuta's high-school homeroom class have written their names around a get-well-soon message. You can buy *shikishi* at most Japanese bookstores in the U.S., or online; the editor remembers having to make a dash to the San Francisco Kinokuniya for *shikishi* once when a manga artist showed up at Viz without warning (I always wanted to have a system ready

where fishing lines were ready to yank editors' hats off for that humorous "caught by surprise" effect when creators walked through the door). Note also in the right side of the panel the hanging *senbazuru*—a string of a thousand origami cranes. These are likewise assembled and presented as a gift wishing good fortune, or recovery from sickness or injury, a Japanese custom that got broader exposure in the U.S. through its use in the first-season *Heroes* episode "Six Months Ago."

**53.4 FX: SHUU KHOO SHUU KHOO SHUU**—sound of the respirator

**54.5 FX/balloon: BATAN**—shutting-door sound

**55.1 FX: GUOOO**—car-engine sound. Note that the doctor and attending nurses have come to meet the hearse, and are bowing to the deceased and family as they depart; note also the nurses are shown as bowing lower than the doctor, possibly because they are lower than him in rank.

**55.3 FX/balloon: SHAAA**—sound of spinning bicycle wheels

**56.2 FX/balloon: GARARA**—sound of rolling gate. The way the paroled killer's mother is bowing to the prison guards is also a posture of contrition. Note that the holes from his earrings seen in the flashback at 78.2 are visible.

**58.2 FX/balloon: PARIN**—breaking glass

**FX/balloon: GASHA**—stepping on glass

**58.3 FX/balloon: KYU**—pulling on glove

**59.2 FX: PACHI**—crackle of electricity

**59.3.1 FX: BACHI BACHI BACHI BACHI**—electric discharge sound

**59.3.2 FX/balloon: BIKUN**—twitch

**59.3.3 FX/balloon: BIKUN**—twitch

**59.3.4 FX/balloon: BIKUN**—twitch

**60.1 FX: BA**—body sitting up suddenly

**63.1.1 FX: HYU**—sound of the knife swishing through the air

**63.1.2 FX/balloon: BI**—knife slashing arm

**63.2 FX: HYUN HYUN**—sound of the knife slashing the air

**63.3.1 FX: DO**—landing on butt

**63.3.2 FX/balloon: BAKI**—crack

**63.5 FX: BACHI BACHI**—crackling electricity

**64.1 FX: BACHI BACHI BACHI**—electrical-discharge sound

**64.2 FX/balloon: GASHA**—sound of bicycle being mounted

**65.1 FX/balloon: SHAAAA**—sound of bicycle wheels spinning

**65.3 FX: GWOOO**—sound of car speeding along

**66.5 FX: HEN**—hmp

**67.4 FX: GU**—making a fist

**68.2 FX: GATA**—getting up

**68.4 FX/balloon: SHAAAA**—sound of bicycle wheels spinning

**69.1 FX/balloon: KII**—braking sound

**69.2 FX/balloon: GASHAN**—bike falling over

**70.1** Note the two stamps below Ikuta's name above the door, one saying "NHK," and the other with the date "19.11.02," meaning November 2, the 19th year of the Heisei era (the reign of the current emperor, Akihito), which equates to 2007.

Although NHK is Japan's public-broadcasting system, it might be more accurate to compare it to the British BBC rather than the American PBS, as it is a major venue for entertainment as well as educational and news programs, and, like the BBC, is supported by a substantial annual license fee (at present, 14,910 yen for terrestrial broadcast only; 25,520 yen for satellite plus terrestrial service) per household, collected door to door (although evasion of this fee is not unknown).

**70.2 FX: PINPOON PINPOON PINPOON**—doorbell sound

**71.1 FX: PINPOON**—doorbell sound

**71.2.1 FX/balloon: KACHA**—door being opened

**71.2.2 FX/balloon: KII**—door creaking open

**74.1 FX: DO**—thud

**74.2 FX: GORO GORORO**—body rolling after car impact

**74.4.1 FX: GYU KYU KYA**—squealing tires

**74.4.2 FX/balloon: BAKI**—breaking sound

**74.4.3 FX/balloon: DOKA**—impact sound

**75.1 FX: BAKYA BEKI**—breaking sound

**75.2.1 FX: DODON**—impact sound

**75.2.2 FX: GOKI**—breaking sound

**75.2.3 FX/balloon: SHUUU**—sound of escaping gas/air

**75.6 FX/balloon: PATA**—hand flopping to the ground

**76.1 FX: PIPOOO PIPOOO**—ambulance siren

**76.2 FX: ZA**—static/rewinding sound

**77.6 FX/balloon: DON**—impact sound

**78.1.1 FX/black: DOGAGA**—crashing/dragging sound

**78.1.2 FX/white: BAKI GAKYA**—breaking sounds

**78.4 FX: ZA**—static/rewinding sound

**79.1 FX: PACHIN**—clipping-nail sound

**79.4 FX: PACHIN**—clipping-nail sound

**80.1 FX/balloon: BATAAN**—door slamming

**80.3 FX: KAKO**—kicking can

**80.4 FX: KORORO**—can rolling

**81.1 FX: ZA**—static/rewinding sound

**82.1 FX/balloon: BA**—bursting through door

**83.2 FX: DO**—back bumping against wall

**84.4 FX: KARAN**—knife falling to floor

**85.2 FX: GU GU**—sound of Iijima pushing on Ikuta's chest

**86.1.1 FX: KAPA**—sound of the AED being opened

**86.1.2 FX/balloon: BARI**—sound of the seal being broken

**86.2 FX: PI**—removing sticky backing

**87.1 FX: PI**—pressing button

**87.2 FX: BA**—pressing arm on body

**88.2 FX: MUKU**—sitting up

**88.3** AEDs meant to be used by the general public, such as this unit, tend to feature a voice synthesizer that gives instructions and readings, although some report its effect as disconcerting, as if it were giving an ominous narration to events that are happening for real.



**88.4 FX/balloons:** GOHO GOHO—  
koff koff

**90.1.1 FX: GOGO**—construction noise

**90.1.2 FX: PUWAAN**—traffic noise

**92.2 FX: GACHA**—starting to pedal

**100.1** At first the editor thought this was Eiji Otsuka's apology to Mamoru Oshii for vol. 9, with the peace offering of a basset hound, but of course, once you see the rest of the package, it's clear this ain't no basset hound. I did, by the way, end up seeing Oshii's *The Sky Crawlers*, having finally gotten with the 1990s and joined Netflix. I clearly haven't yet absorbed the Netflix concept in full yet, as I have yet to *return* my copy of *The Sky Crawlers*, wishing to watch it again—the fact that all I would need do is move it to the front of the queue if I want to see it again hasn't registered, nor the pointlessness of having a queue if you never move it along by returning the film. But baby steps. I saw *The Sky Crawlers* the first time right after Kumoricon, using some leftover bourbon from Jason Thompson's dramatic *yaoi*-manga-reading panel. The bourbon was in shame—not so much shame at the *yaoi*, but shame at missing Outrageous Cherry play at the East End. Still, friendship means duty. I'm not particularly sure why Jason wanted *me* to participate; the only BL role I could conceivably play is the sinister middle-aged dude from whose clutches the *seme* rescues the *uke* (“Heh! If you want to move up in this corporation, you’re going to have to be nice to me! Very, very nice indeed!”). It’s embarrassing next to a chap who more meets the aesthetic. At

present, Jason looks not unlike Peter Fonda in *Easy Rider*, and during the *yaoi* reading I kept expecting him to say to me, “No, man—this is ass.”

**102.2 FX: TAN**—putting photo down. Whereas *pub* in the English-speaking world connotes an image of flat caps, dart throwing, and the Real Ale Twats, its adoption into Japanese, *pabu* (pronounced pah-boo), is used as a generic term that covers all kinds of themed drinking establishments, including ones based on nationality—so in addition to English or Irish-themed “pubs” in Japan, you might also find Filipino, Korean, or Russian ones.

**104-5.1 FX: ZAZAN**—crashing waves

**104-5** It is never said precisely where this story takes place, but it appears to be a long drive away from Tokyo via the *Kanetsudou* (note the sign on 103.5), short for *Kan’etsu Jidoosha-doo*, or the Kan-Etsu Expressway. The largest number of legally registered Russians in Japan is in the greater Tokyo area; second most is, not surprisingly, in Hokkaido (Japan’s northern island, and the closest to Russia); however, the third largest concentration is in Niigata Prefecture . . . which is the terminus of the Kan-Etsu Expressway. The use of Chinese and Korean on the bus-stop sign in 104.3 may also suggest the Niigata area, as these have traditionally been more significant business languages there than in Hokkaido.

**106.1 FX: BURORO**—car-engine sound

**106.4 FX/balloon:** PIKU—twitch

**106.5.1 FX: BA**—jumping sound

- 106.5.2 FX/balloon: WAN WAWAN**—barking
- 107.1 FX: PECHA PICHA PECHA**—licking sound
- 109.1 FX: TA TA TA TA**—running footsteps
- 109.2 FX/balloon: MMM CHU**—kiss-sound
- 109.3 FX: CHU CHU CHU**—more kissing sound
- 109.4** You can't go by the blond hair or light eyes to tell who's Caucasian in a manga (although the editor has learned from manga that all Caucasians *have* blond hair and light eyes)—look at Makino. You gotta go by the *noses*; just compare how the bridge of Tanya's is fully drawn, whereas Manabe's is only suggested. I would say the height, too, but I think in this case the discrepancy is meant more for comedic effect. As is Tanya's accent, although generally we try to be accurate in our use of Russian here in *The Kurosagi Corpse Delivery Service*. Well, maybe "accurate" is too strong a word, but if you were to go back to vol. 4's 1st Delivery, you would find the Russian used in the conversation between the space chimp and Kereellis isn't *complete* gibberish. The way the Russian was cracked and angled, by the way, was inspired in part by letterer John Workman's depiction of the dead pilot's radio message in the *Heavy Metal* graphic novel adaptation of *Alien*, drawn by Walt Simonson and scripted by Archie Goodwin. Walt Simonson and Howard Chaykin were the first comics artists I noticed for the type style in their works; it took a little longer for me to realize that was due to the artistic contributions of their letterers—John Workman and Ken Bruzenak, respectively.
- 110.4** The original Japanese term here translated as "shaman" was *kitooshi*.
- 111.3 FX/balloon: CHARA**—pendulum dropping down
- 112.5** *Arakure*, by Shusei Tokuda (1871–1943) was made into a 1957 film shown in the U.S. under the title *Untamed Woman*; *Arakure* can be translated as "untamed" or "wild one"—in fact, the *Wild Ones* manga from Viz's *Shojo Beat* was originally called *Arakure* in Japan, although it is not connected to the original novel or film, popular among an older generation of Japanese women for its scrappy heroine, Oshima, who doesn't suffer and endure through life, but fights back and wins. Oshima is neither a saintly character nor a superwoman; film scholar Imogen Smith (*Buster Keaton: The Persistence of Comedy*) speaks of Oshima's "dynamic clumsiness"—a person who would rather move forward stumbling, than be graceful standing still.
- 115.2 FX: TASHI**—footstep on tatami
- 116.3 FX/balloon: PACHI**—wink
- 116.6 FX: WAN**—bark
- 117.1 FX: DWOON**—crashing wave
- 117.2 FX: ZAZAA ZAA**—sound of waves
- 119.1** Granny's got a bottle of Putinka, which as of March 2009 was still Russia's second-best-selling vodka. As you might guess, it's named for Vladimir Putin, who would be rejected from a Hollywood casting call to play a sinister ex-KGB agent for

looking too stereotypically like one ("What is Bond . . . compared to Kronsteen?"). It isn't that it's a particularly good vodka, or that second-best-selling is such a huge share in Russia's highly competitive market (in 2007, for example, being at number 2 meant Putinka had 4.2 percent of the market). But Putin remains very marketable in Russia, and if you're going to drink—and in Russia, you are—then you might as well drink to power—and in Russia, you will. None of the most popular brands of vodka in Russia are actually seen much in the U.S.—I take it you haven't downed any shots of Flagman, Zelenaya Marka, Russkiy Razmer, or Soyuz Vician lately.

- 119.3** Nakhodka, for which the pub is named, is a Russian Pacific port city much less famous than its nearby neighbor, Vladivostok. However, until the collapse of the Soviet Union in 1991, it was actually Nakhodka through which most international shipping passed, for the simple reason that Vladivostok, being the home port of the USSR's Pacific fleet, was closed to foreign ships. The city has complicated ties to Japan. The Soviet Union didn't declare war on Japan until one week before Japan surrendered (like Germany, Japan had signed a neutrality agreement with the USSR—the difference being that the Japanese never broke it, even when their ally Germany moved against Stalin), but legally didn't *end* their war against Japan until diplomatic relations were restored in 1956 . . . meaning that hundreds of thousands of Japanese soldiers captured in Manchuria were kept

as POWs in the USSR long after the fighting had ended. It was such Japanese POWs who, in the early 1950s, were put to work building much of the housing infrastructure in Nakhodka. Today it has three sister cities in Japan, and is an important railway transshipment point for Japanese goods (very notably, used Japanese cars, for which there is constant demand in Russia). Note, by the way, the nature of the sign itself. Just like the sidewalk vending machines seen in vol. 2, 105.1, it's sitting right out there on the street. In an American city, someone would kick that thing in before you can say "non-Confucian social mores."

- 120.2** **FX: KACHA**—putting down tray of drinks

- 120.3** The tabloid image of a "Russian pub" in Tokyo is that it's going to contain buxom, stripping blonds fresh from Omsk or Chelyabinsk, pole dancing the night away. Of course, if this is indeed the environs of Niigata, it's the city that *Vice* magazine called "so listless and dull it'd have you confusing internment in North Korea with Young Jeezy's coke and sodomy fortress." Studio Gainax's president, Hiroyuki Yamaga, said of his hometown that "there's nothing to do there but drink and draw manga" (Rumiko Takahashi and Makoto Kobayashi are also from Niigata). Hence, perhaps, the subdued style of Nakhodka. The editor wonders whether the modest dress of Tanya, and the fact her sponsor seems genuinely interested in her welfare, isn't the author's rebuke to the more typical situation she might face working in the real-life entertainment industry of Tokyo.

- 121.3 **FX/balloon: OE**—gulp
- 121.5 **FX/balloon: KARAN KORON**—bell jingling
- 122.4 **FX: GATA**—getting up out of chair
- 123.4 **FX: HA HA HA**—dog panting
- 125.1 These are, of course, *matryoshka*, Russian nesting dolls, with the popular motif of former leaders inside current leaders—Putin is up front, with Yeltsin behind him, then half of Gorbachev peeking out from behind the panel edge, and finally Brezhnev in the rear. You know, I don't mean to be on some kind of anti-Russian kick—I'm a Slav myself—but I was wondering, when was the last time you bought something manufactured in Russia, vodka and *matryoshka* excepted? The image we often got in the 1980s, during the last days of the Cold War, was that Russia was full of well-educated people strong in science and engineering, but their productive energy—energy that in the U.S. would have gone towards civilian and consumer industry—was instead directed towards the state and military. Movies like *Firefox* or *The Hunt for Red October* were fiction but relied on American audiences buying into the premise that the Soviets might secretly be more advanced (and that America would need to steal Soviet technology to prevail!).
- 125.5 **FX: GABA**—head popping up
- 126.2 **FX: KOTE**—head falling back to the table
- 127.1 **FX: DOKA BAKO**—kicking and beating sounds. The sign on Torigoe's office says "Heisei Humanitarian Aid NPO"—the same Heisei as 70.1, and NPO as in "nonprofit organization."
- 127.2 **FX: GOHO GEHO**—coughing in pain
- 127.3 **FX: KYU**—squeak of shoes
- 128.1 **FX: DOKA DOKON**—kicking sounds
- 128.2 The "language" spoken here by the boat person (and later by his departed compatriots) vaguely suggests Korean, but it isn't; please see the note for 131.1.
- 129.5 **FX: BASHA PACHA BACHA**—splashing sounds
- 130.1 **FX: BACHA PASHA**—splashing sounds
- 130.4 **FX/balloon: WAN WAWAN**—barking
- 131.1 On the other hand, the name (?) on the back of this boat is written using actual Korean script, but the opinion of two Koreans who examined it is that the word it spells has no meaning in Korean. However, it could be read as a homophone in Korean for the Chinese characters meaning "Fish Number 10," which is perhaps more plausible as the name of a boat. What's odd about this is why the artist bothered to use real Korean script here if a) it wasn't going to mean anything, and b) he didn't use it in the boat person's speech—why not just put nothing on the back of the boat? The editor believes the peculiar not-Korean script used in the dialogue balloons for this story is meant to suggest the person is a North Korean refugee, without using actual Korean in what might be taken as a negative portrayal to which the larger Korean community in Japan might be sensitive.

Considering the vicious treatment the refugees are shown to receive at the hands of a Japanese like Torigoe, I certainly don't think it's the creators' intention to play them up as a threat; compare this story to the portrayal of North Korean boat people in vol. 3 of *The First President of Japan*.

- 131.2.1 **FX/balloon: FU**—sniffing sound
- 131.2.2 **FX/balloon: FU**—sniffing sound
- 131.2.3 **FX/balloon: FU**—sniffing sound
- 131.2.4 **FX/balloon: FU**—sniffing sound
- 131.4.1 **FX/balloon: WAN**—bark
- 131.4.2 **FX/balloon: WAN**—bark
- 131.5 **FX: DATATATA**—running-off sound
- 132.3.1 **FX/balloon: WAN**—bark
- 132.3.2 **FX/balloon: WAN WAWAN**—bark
- 132.4 **FX: TOTTOTOTO**—trotting-off sound
- 133.3 **FX/balloon: GO**—bumping driftwood
- 133.4 **FX: GAKORON GORON**—driftwood rolling
- 133.5 **FX: MOGO MOGO GOMO**—something inside mouth moving
- 133.6 **FX: KUPAA**—mouth opening up
- 133.7 **FX: KASA KASA KOSO KASA-SA GOSO GOSO GASA KASA KASA GOSO KASA KOSO**—skittering noise
- 136.4 **FX/balloon: WAN**—bark
- 137.2 **FX/balloon: PIKUN**—twitch
- 137.3 **FX/balloon: GRRR GURURU**—growling
- 142.3 **Inset FX: HA HA HA**—panting
- 142.5 **FX: BA**—raising hand
- 143.2 **FX: SU**—placing hand on Passive
- 144.2 **FX: ZUZU**—sound of blade entering flesh
- 144.3 **FX: BIIII**—sound of blade cutting flesh
- 145.3 **FX: GARI GARI GARI**—scratching sound
- 145.5 **FX/balloon: KIII**—door creaking open
- 145.6 **FX: NUU**—dog lumbering in
- 147.4 **FX: CHA CHA**—guns being pulled. The pistols are themselves Cold War-era Makarovs (note the red star inserts with “СССР” on the grip) and are likely several decades old—the sort of guns small-town racketeers in Japan might obtain from Russian smugglers.
- 147.5 **FX: DA**—dashing sound
- 148.1.1 **FX/balloon: GABU**—chomping sound
- 148.1.2 **FX: GYAAA**—scream
- 148.2 **FX: PAN PAN PAN**—gunshots
- 148.3 **FX: GOTO**—gun hitting floor
- 149.1 **FX: GURURURURU**—growling
- 149.3 **FX: BA**—dashing forward
- 149.4 **FX: GUGYU**—getting firm grip
- 149.5 **FX: DAAAN**—body being slammed down
- 150.1 Generally speaking, there is more of an emphasis on the martial arts in Japanese police training than American police training, as there is more of an expectation it or a hand-to-hand weapon should be used to confront a suspect, rather than a gun. Even in the notorious June 2008 massacre in the Akihabara district (the Haight-Ashbury of *otaku* culture), in which three people were fatally run down and four more stabbed to death (an incident that seems to

have partially inspired the events of vol. 10's first story), the officer who confronted the knife-wielding suspect first attempted to subdue him with a baton blow; only after it failed to make him drop the knife did the policeman draw his gun and threaten to shoot, at which point the suspect surrendered. In the U.S., of course, the police would have simply gone right to the gun-drawing—or right to the gun-shooting. On the other hand, in the U.S., the suspect would have himself been using a gun to commit the massacre in the first place. A Japanese cop doesn't expect to have a gun pointed at him; as noted in vol. 8's 4th Delivery, pistols are largely in the hands of organized crime in Japan, and while *yakuza* may not particularly like or respect cops, shooting one would be seen as bad for the accommodation they make with, and within, respectable Japanese society. The image *yakuza* would prefer people have of them is not unlike that of the Kray twins in Cockney lore, of whom it is sung "they only killed their own"—kept the streets safe, good to their mothers, and all that. It should be noted that many Japanese cops and civilians don't buy into this image and despise the corruption the *yakuza* represent.

- 150.2 **FX:balloon: GO**—gun barrel pressing against head
- 152.1 **FX: PIKU PIKU PIKU**—twitching sound
- 152.2 **FX: BIKUN**—shudder
- 152.4 **FX: SUKU**—corpse getting up
- 153.1 **FX: PETARI PETARI**—footsteps
- 153.3 **FX: PAAN PAN PAAN**—gunshots

- 153.4 **FX: MOGO**—earth lifting up
- 153.5 **FX: BOKO BOGO**—arms coming out of ground
- 154-155.1 **FX: DON DON DON DON**—hands hitting window
- 154-155.2 **FX: DON DON**—hands hitting window
- 156.1 **FX: BASHAN**—window breaking
- 156.2 **FX: BASHA GASHA**—more windows breaking
- 156.3 **FX: DAN**—footstep
- 157.1 **FX: WAAAAA**—scream
- 158.1 **FX: GOGOGO DODO PU-WAAAN**—construction and traffic noises
- 159.5 **FX: GACHA**—door opening
- 162.2 No connection to Rex Graine; this use of "Mr. A" (it's literally *A-san* in the original) is similar to 47.2's; that is, it indicates the real name isn't being used for legal reasons. In this story, the suggestion is that the audience is expected to know who the missing person is (that is, it's a notorious case), but as it hasn't yet been proved whether the person is alive or dead, the show's producers wish to avoid a cause for libel by not actually using the real name. Although, thinking about Stan Lee's recent collaboration with Hiroyuki Takei, *Ultimo*, I can't help but ponder the concept of a Super Manga Team-Up between Steve Ditko and a Japanese creator—and my ability to have just written something so profoundly inappropriate and disrespectful to both. Well, I dunno . . . maybe Takao Saito or Kazuo Koike? I'm kind of fascinated by the fact *Mr. A* was running in what might be called American *doujinshi* such as *witzend*,



*Comic Crusader*, and *Guts* in the same years that *Golgo 13* and *Lone Wolf and Cub* were getting started. I'm likewise interested in those Japanese manga artists who choose to publish through *doujinshi* for ideological reasons (rather than just to have fun with other people's characters ^\_^).

**163.2 FX: GATA**—getting up out of chair

**165.4** The term Numata uses in the original Japanese here is not *sensei* (otherwise I might have just had him say "sensei," since anyone hanging around a manga probably knows that one), but *shishoo* (pronounced "shee-shohh"). Like *sensei*, it also means "teacher" or "master," but, appropriately for Numata—the last *shonen* hero—it has a more traditional ring to it, implying someone who taught you a venerable craft. You would be more likely to use it for a respected calligraphy instructor than a respected manga artist, for example.

**166.2 FX: MEEEN MEEEN**—sound of cicadas

**167.1 FX: ZA ZA**—footsteps

**167.2 FX: PETA PETA**—sound of flip-flops

**168.2 FX: GOOO**—car driving along

**169.1** The 1971 anime film *Animal Treasure Island* was directed by Hiroshi Ikeda, but is recognized today as an early expression of Hayao Miyazaki, whose work shines through in his role as a key animator and scene designer for the film. It's an animal version, as you might guess, of *Treasure Island*; the boy and girl leads are human, but the bully buccaneers they consort with are walruses,

pigs, and coyotes. It has a charming '70s dub to match its vintage (starring veterans of the original *Speed Racer*) and is, fortunately, available in the U.S. on DVD from Discotek Media.

**169.3 FX: PON**—rolled-up script hitting hand

**169.4 FX: KIRARARAN**—sparkling sound

**170.1 FX: KIRA KIRAN**—sparkly pendulum sounds. The editor has left the "OHH YES!" as it was lettered in the manga; the handwritten appearance was meant in part to emphasize the person is not speaking Japanese. I sometimes feel that if an attempt were made to convey the original style of manga lettering in English (that is, the appearance of the words, not just what they translate to), what you'd get is something like the old *Mad* magazine—you know, that typeset upper- and lowercase, rather than the simulated handwritten fonts (usually in all caps) you see used for dialogue in most American comics. In the twentieth century, most American comics were literally lettered by hand, and today's computer lettering reflects this stylistic tradition (in fact, a number of computer lettering fonts were made by digitizing a particular letterer's handwritten style). But the normal dialogue lettering in most manga never makes any effort to look different from the text you'd see in, say, a Japanese magazine or newspaper. There certainly are handwritten-looking Japanese fonts used in manga dialogue; it's just that it's not the default look. This interests me as an editor, as sort of the inverse of

my admiration for “activist” letterers such as John Workman and Ken Bruzenak, who embrace the idea of text as graphics (How can text *not* be graphics? It’s not like you use your eyes to see the drawings, but the dialogue you smell). The manga approach, like *Mad*’s, (and the earlier EC comics’), is to make (intentionally or not) a deliberate stylistic break between the dialogue and the drawings, making it clear the words were produced by a different process than the drawings; i.e., they weren’t drawn. The default approach in U.S. comics and manga-dialogue lettering seems to be to not make a statement either way, but blend in on the page. And yet, think of how much of a comics or manga page is devoted to, and must be designed around, its dialogue. It’s a complex issue . . .

- 170.3 **FX: KA**—glint of the eye
- 171.6 **FX: GASHA**—picking up bike
- 173.2 **FX: BASSHAAN**—splash
- 175.1 As always, Eiiji Otsuka has no problems implicating his publisher; the schedule board indicates that TV Kadokawa is behind this whole sham.
- 176.1 The sign says “Hall of Cranes”; i.e., it’s the name of a hotel conference room.
- 177.4 **FX/balloon: WIILIN**—sound of automatic doors moving
- 179.4 **FX/balloon: PI**—beep
- 182.3 **FX: ZAWA ZAWA ZAWA**—crowd murmurs
- 184.1 **FX: KAA KAA**—sound of crows
- 184.2 **FX: HYUN HYUN**—sound of pendulum swinging
- 184.3 **FX: ZA**—footstep

- 184.5 **FX/balloon: GAA KAA**—sound of crows
- 185.1.1 **FX/balloon: KAA**—sound of crows
- 185.1.2 **FX/balloon: GAA**—sound of crows
- 185.1.3 **FX/balloon: KO**—sound of crows
- 185.2.1 **FX/balloon: KAA**—sound of crows
- 185.2.2 **FX/balloon: KOAA**—sound of crows
- 185.2.3 **FX/balloon: KOKAA**—sound of crows
- 185.3.1 **FX: BU**—ripping-flesh sound
- 185.3.2 **FX: BEH**—crow plucking at flesh
- 186.2 **FX: BASA BASA BASAA**—flapping wings
- 188.3 **FX: SU**—picking up sunglasses
- 189.1 **FX: SU**—placing hand on body
- 190.1 **FX: ZA**—standing up quickly
- 190.5 **FX/balloon: BA**—throwing off jacket
- 191.1 **FX: BA**—stretching out arm
- 191.3 **FX: SUU**—hanger moving slightly
- 191.4 **FX/balloon: PITARI**—hanger stopping
- 191.6 **FX/balloon: ZA**—footstep
- 193.5 **FX: SUUU**—hanger moving
- 194.1 **FX: BISHI**—pointing sound
- 194.2 **FX: GASA GASA**—sound of rustling bushes
- 195.4 **FX/balloon: ZA**—footstep
- 196.4 **FX: BURAN**—head dangling
- 198.4 **FX: HYUN HYUN**—pendulum swinging
- 198.5 **FX/balloon: KURO**—turning-around sound

- 199.3 **FX: GISHI**—creaking floorboard
- 199.5 **FX: GOTORI**—putting down corpse
- 201.1 **FX: GOSORI GOSORI**—sound of something moving under floorboards
- 201.2 **FX: GOSO GASA GOSORI**—sound of something moving under floorboards
- 202-203.1 **FX: GACHI HACHI GACHI**—gnashing-teeth sounds
- 202-203.4 **FX: BAKI BAKI**—breaking floorboards
- 205.1 **FX/balloon: PASA**—opening letter
- 205.4 **FX/balloon: KUSHA**—crushing letter
- 206.2 **FX/balloon: BASA**—newspaper being opened
- 207.4 **FX/balloon: PASA**—turning newspaper page
- 208.2 **FX: KA KO**—footsteps
- 208.3 **FX/balloon: KA**—footstep
- 208.4 **FX: HYUN HYUN HYUN**—pendulum swinging
- 209.3 **FX: CHARI**—chain being squeezed in hand
- 209.4 **FX: DOKA**—impact sound
- 210.1.1 **FX/balloon: PO**—raindrop
- 210.1.2 **FX/balloon: PO**—raindrop
- 210.1.3 **FX/balloon: PO**—raindrop
- 210.2 **FX: MEEEN MEEEN MEEN**—sound of cicadas
- 211.2 **FX: SU**—removing sunglasses
- 212.1 **FX: ZAAAAAA**—sound of pouring rain. Assuming Numata's family really is dead, it means we now know Numata, Yata, Sasaki, and Makino all lost one or both parents to unnatural causes in childhood, although Karatsu's background

remains more cryptic—as well as Kereellis's (that may not be as much of a joke as it seems at first glance; recall at the end of vol. 9 he demonstrated the power to contact the spirits of the human dead). Not inappropriately for this manga, the editor listened sixty-eight times by iTunes's count to Dead Man's Bones' "Paper Ships" while working on this section. This was way back before Halloween, in case they get big in 2010. 2010! This really *is* the twenty-first century, isn't it? Here's to a better decade; wouldn't be too hard. ^ \_ ^

**WARNING!** You may have heard that Amazon selected *Kurosagi* as having one of the most notable book cover designs of 2009—the only manga to make their list. But, not wishing to be complacent, from the next volume on, *Kurosagi*'s cover designer, Bunpei Yorifuji, has decided to change the look of the series; the basic design elements will look the same, but now they will be against a background of dead black, rather than the traditional brown color. So watch for the change when Vol. 11 hits stores in August. You'll ask yourself, "How much more black could this be?" and the answer is, "None. None more black."

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[マペット]: 宇宙人が憑依

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